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**Poulenc—Duality
In French Composer
Revealed in Music**

**Voice of America
Broadcasts Slight
Serious Music**

**Summer Music Camp
Listing Shows Growth
In Number and Kind**

**THE
BEAUX ARTS
TRIO
OF NEW YORK**



Beverly Bower

LEADING SOPRANO: New York City Opera, Boston Opera, Fort Worth Opera Company • **ROLES:** Manon, Violetta, Pamina, Musetta, Michaela, Constanza, Marguerite, Sonia, Rosalinda, Fiordiligi, Philine, Old Maid (Menotti), Soprano Lead (The Telephone) • Third time with the Miami Symphony (in 3 years); Twelfth time with the Cleveland Orchestra (in 5 years); Third time with Toronto Symphony and Susskind; Second Time with the Fort Worth Opera; Appeared on the Jack Paar Show 3 times in seven months • As Rosalinda, with the New York City Opera Company: "Beverly Bower made a handsome, vocally agreeable Rosalinda."—The New York Times, Sept. 28, 1959 • As Manon, with the Fort Worth Opera Company: "...Great beauty of tone and complete assurance, and turned with ease from frivolity to despair in vocal and dramatic characterization." Fort Worth Star-Telegram,

March 6, 1960. **soprano**

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on the front cover

The Beaux Arts Trio, founded in 1955 by Bernard Greenhouse, cellist; Daniel Guilet, violinist; and Menahem Pressler, pianist, returns this summer for its sixth successive season at the Berkshire Festival in Tanglewood. Following a successful New York recital on March 26, the trio is fulfilling concert engagements in the United States prior to European dates in May and August. These will include concerts at the 1960 Edinburgh Festival. In October the group will undertake its sixth coast-to-coast national tour.

Mr. Guilet, born in France, attended the National Conservatoire in Paris. He founded the Guilet String Quartet and later was concertmaster of the NBC Symphony under Toscanini. He has appeared as soloist with major orchestras and recorded for Concert Hall, Vox, and Columbia Records.

Mr. Pressler, during his first American tour, was soloist five times with the Philadelphia Orchestra. He has since appeared with the New York Philharmonic, the Cleveland Orchestra, and many others.

On the faculties of both the Juilliard School and the Manhattan School of Music in New York City, Mr. Greenhouse made his Town Hall debut in 1946. He has appeared as soloist at the Puerto Rico Casals Festivals as well as in concerts in major American and European cities. He has recorded for Columbia, RCA Victor and Concert Hall Records. (Photo by James Abresch, New York City).



Summary of the News

National

In Philadelphia, opera performances include Delibes's "Lakmé", with Graciela Rivera in the title role, and the Metropolitan's new "Simon Boccanegra", with Frank Guarrera and Renata Tebaldi giving their first performances in this production. Eugene Ormandy returns from his vacation to conduct the Philadelphia Orchestra. (Page 12).

Werner Torkanowsky, protégé of Pierre Monteux, makes an excellent impression conducting the San Francisco Symphony. The San Francisco Ballet introduces Lew Christensen's "Danza Brillante", and the Cosmopolitan Opera gives "Turandot", "Boris Godunoff", and "L'Elisir d'Amore" in its season. (Page 12).

Dispute and last-minute replacement enlivens El Paso Symphony's first operatic venture, "Rigoletto". (Page 13).

Music Educators National Conference attracts more than 7,000 members to its 36th meeting, in Atlantic City, N. J. It includes the largest exhibition ever held by the educators under one roof. (Page 14).

The Chopin anniversary is observed in Boston with the appearance of Gary Graffman as soloist with the Boston Symphony under Charles Munch. An enterprising recital is given by Hyman Bress, South African-born violinist now living in Canada. (Page 14).

Fritz Reiner and Rudolf Serkin revive Bar-

tok's seldom played First Piano Concerto in a Chicago Symphony concert. Sir John Barbirolli and Sir Thomas Beecham are guest conductors with the orchestra. (Page 15).

Aldo Parisot finishes appearance with Nashville Symphony despite sudden illness. (Page 15).

More than a hundred children take part in a Washington, D.C., performance of Benjamin Britten's "Noye's Fludde". (Page 19).

Metropolitan New York

Naumburg Foundation outlines most comprehensive support ever made to an American competition winner. First prize for auditions beginning next fall will be the equivalent in value of \$25,000. (Page 13).

New York Singing Teachers Association presents citation to Roland Hayes at annual dinner. (Page 13).

National Opera Association and Central Opera Service of the Metropolitan Opera's National Council meet jointly for the first time in New York. Conferees attend regional auditions, won by Mary MacKenzie, mezzo-soprano. (Page 14).

Managers of the three major opera companies in the United States—the Metropolitan, the Chicago Lyric, and the San Francisco—meet in New York to discuss co-operation for their mutual welfare. (Page 15).

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Introducing Our Editorial Advisory Board

We take pleasure and great pride in announcing the formation of our Editorial Advisory Board, an innovation which we believe will be a major influence in broadening the scope and vision of **MUSICAL AMERICA** and giving it an added dimension of authority in areas of music where it is already pre-eminent as well as in some where hitherto its association has not been so close.

The Board is composed of seven esteemed men and women of long experience and distinguished service in various spheres of music and the other arts. Each was invited to serve on the basis of his or her outstanding qualifications to judge different aspects of contemporary musical life. The wisdom and practical knowledge of the Board, both individually and collectively, will be called upon in the development of editorial policies and in the extension of the magazine's services to its readers and to the best interests of music in this country and throughout the world.

Although many of our readers already will be acquainted with these people, we take the honor of introducing them:

DR. OTTO BETTMANN, curator of the rare books division of the State Library in pre-Hitler Berlin, is a scholar of wide musical and artistic interests. He is the Founder and Director of the famous Bettmann Archive in New York, the largest collection of picture reproductions in the world.

JOHN M. CONLY is a newspaperman, editor and writer of wide experience. Formerly with the *Washington Daily News* and *Pathfinder Magazine*, he was for many years Editor of *High Fidelity* and brought that magazine to its present high position in the audio field. He is now music editor of the *Atlantic Monthly*.

ARLAN R. COOLIDGE, a professional violinist and teacher, is Chairman of the Department of Music of Brown University. Mr. Coolidge is a contributor to the *International Encyclopedia of Music and Musicians*, author of "A Guide for Listening", and a member of the American Musicological Society.

MILES KASTENDIECK, music critic of the *New York Journal-American*, has served several terms as President of the New York Music Critics Circle and was founding President of the National Association of Music Critics. Mr. Kastendieck began his writing career on the

New Haven Journal Courier and moved on from there to the *Brooklyn Eagle*. He lectured on music for many years at the Brooklyn Institute of Arts and Sciences and for 15 years has been New York correspondent for the *Christian Science Monitor*.

WINTHROP SARGEANT, whose youthful musical associations were as a violinist-member of the San Francisco Symphony, later the New York Symphony, and then the combined Philharmonic-Symphony, has, since 1953, been music critic of *The New Yorker* magazine. Previously he was music critic of the *Brooklyn Eagle*, the *New York Journal-American* and *Time* magazine. He also served for several years as a Senior Editor of *Life* magazine. He is the author of three books: "Jazz, Hot and Hybrid", "Geniuses, Goddesses and People" and, recently, "Listening to Music".

DORLE SORIA, with her husband, Dario, made history in the record industry with the high quality and elegant presentation of LP recordings on the Angel label. The Sorias currently are engaged in producing a special series of luxury recordings for RCA Victor. At one time a member of the staff of **MUSICAL AMERICA**, Mrs. Soria was for many years Publicity Director of the New York Philharmonic.

HELEN M. THOMPSON, a national figure in the music field, is Secretary of the American Symphony Orchestra League and Editor of the League's *Newsletter*. Once manager of the Charleston, W. Va., Symphony, Mrs. Thompson was largely responsible for bringing the League to its present level of national and international recognition. Under her guidance, the League has sponsored the regional workshops for conductors, composers and music critics. Out of the critics' workshops evolved the National Association of Music Critics. The Music Committee of President Eisenhower's People-to-People Program also began its work under the aegis of Mrs. Thompson and the League.

We believe that a finer representation of leadership in music in this country today would be hard to find. These men and women are notable, not only for their deep interest in the propagation of the highest musical ideals, but for the things they have done, and are continuing to do every day, to that end.

Our readers, we are sure, will join us in welcoming them to **MUSICAL AMERICA**. —R.E.

in the news 20 years ago—1940

Earl Robinson, Marc Blitzstein, Alvin Etler, and William Schuman are awarded Guggenheim Fellowships in composition.

Richard Strauss is writing a symphony in connection with the celebration of the 2,600th anniversary of the founding of the Japanese Empire.

Undeterred by her 81 years, Emma Calvé is about to embark on her native France for a film debut in Hollywood. Being thoroughly up to date she will travel by airplane, chaperoned by her aunt, who is 98.

Toscanini and the NBC Symphony are about to undertake a 16-concert tour of South America, visiting four cities. The orchestra will leave in July.

Benjamin Britten's new Violin Concerto is given its first American performance at a New York Philharmonic concert, with Antonio Brosa as soloist. A world premiere is given of Honegger's oratorio "Dance of Death", in Basel, Switzerland. The text of the work is by Paul Claudel.

Right: Three members and the general manager of the Metropolitan Opera are photographed aboard their train in Pennsylvania Station before

leaving New York for the annual spring tour. From left to right are Ezio Pinza, bass; Risé Stevens, mezzo-soprano; Edward Johnson, general manager; and Nino Martini, tenor.



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Poulenc

by

John Gruen

*A
duality
in the
French composer
is reflected
in his
religious
and secular music*



Photographs by J. Hamel

After an absence of eight years, Francis Poulenc, "the cherished child of our age", as Colette called him, returned to the United States for the American premiere of his opera "La Voix Humaine", on Feb. 23. He brought with him the soprano for whom it was written, the beautiful Denise Duval.

We met in his hotel suite and I was immediately struck by his charm and joviality. The rooms were filled with vases of flowers: anemones, tulips, roses—a veritable garden. "I cannot live without flowers around me", he said. Poulenc's imposing appearance, his close-cropped hair, his enormous hands, the many changes of expression flashing through his eyes, make him, at the age of 61, a composer whose music is still full of youth, vigor, individuality and, above all, full of the lyricism and elegance that is so uniquely his own.

What had always struck me as paradoxical in Poulenc's work was the sharp division between his religious and secular music, almost always alternating in sequence of composition. A case in point was surely the fact that "Les Dialogues des Carmélites", the deeply religious opera based on a play by Bernanos, was immediately followed by "La Voix Humaine", a thoroughly erotic work, based on a one-act play by Jean Cocteau. When asked about this paradox Poulenc answered:

"It has all to do with an artist's view of life and also, to a great extent, with his upbringing. You see, my father was a devout Catholic and it was from him that I inherited my religious inspiration. In fact, I had a great-uncle, the Abbé Joseph Poulenc who was the curé of Ivry-sur-Seine, so that a strong religious tradition is firmly tied to my work.

"It was from my mother, on the other hand, that I inherited my great love for music; she was a delightful pianist with excellent musical taste. I recall being completely enthralled when she played Schubert, Mozart, Chopin and Schumann. I was also much inspired by some of the lesser composers in my mother's repertoire, such as Massenet, Grieg and Anton Rubinstein.

Francis Poulenc with Denise Duval, for whom he wrote his solo opera, "La Voix Humaine". The French composer-pianist and the French soprano have been giving recitals together in the United States recently



I am certain that it was my mother who inspired me to write my 'mauvaise musique'. It was also my mother's part of the family that kept abreast of the entire artistic world; my uncle Papoum introduced me to my love for the theatre, and it was from him I learned about Réjane, Sarah Bernhardt and the like. So it is really not surprising that there is a duality in myself as well as in my music."

Indeed, from his childhood, Poulenc's artistic outlook has been one that has enabled him to maintain with great naturalness the double strain of sincerity and innocence found in both his sacred and profane music. Moreover, the gift of lyrical melody, so rare nowadays, combined with the pungent music-hall rhythms, the dry humor and unrestrained gaiety, reveals Poulenc to be that 20th century phenomenon, a composer going straight to the heart and following the motto of Debussy, "Music should humbly seek to please".

I asked Poulenc to describe how he came to write "La Voix Humaine". "My French publishers suggested I write a work for Maria Callas", he said, "thinking perhaps that the time might come when Callas would have alienated so many co-singers that no one would want to perform with her! Therefore, an opera with but one singer would at least be available to the great but temperamental soprano. Naturally, this was all in jest—for it was not Callas whom I thought of when the idea was suggested to me, but the only woman who can sing my music, that is, Denise Duval.

"Permit me", he continued, "to lavish some praise on my beloved Denise . . . she is like my child and she is lovely—if I had fathered her myself, she would surely not be so lovely, unless, of course, her mother were a great beauty! I found her when my opera 'Les Mamelles de Tirésias' had already been com-

pleted. I had delayed the premiere for more than a year because I could not find the right singer for the leading role. Then I met Duval—a beautiful girl with a marvelous voice. It was love at first sight! I chose her instantly to create this role, and it was Denise who later on also created the leading role of Blanche in my 'Carmélites' and, of course, if Denise Duval had not entered my life, 'La Voix Humaine' would never have been written."

He continued to describe the reason why Miss Duval was the ideal interpreter of this extraordinary work, having a cast of one single performer and a set consisting of a bed, a chair and a telephone.

"Cocteau's play, although easily understood the world over, could never be anything but French, and Parisian at that", he explained. "It deals, as you know, with a woman, desperately in love, whose lover is abandoning her—and doing so during the course of a telephone conversation. It is a woman suffering the deprivation of physical love and, above all, it is a woman who is young! The actress performing 'La Voix Humaine', must be young and beautiful. If old and ugly, there would be no surprise in a lover leaving her. The drama for Cocteau, lies in the tragedy of a woman of 30 being no longer loved—it is more violent, more brutal. It is, of course, sad if this happens to a woman of 50, but for a young woman it is catastrophic, despite the fact that there is still hope of her finding a new love."

Poulenc insists that he will never approve of an older actress singing this role. The reason why Duval is perfect is that not only is she young and beautiful but she is also very French and is thus able to portray the character of the suffering woman with complete believability.

It goes without saying that Poulenc is the

ideal composer to have set this sensuous work to music. He has been able brilliantly to underscore every nuance, every shade of meaning inherent in the play. But this is not surprising considering his prodigious output of vocal music. Surely, not since Fauré or Hugo Wolf has there been such outpouring of ravishing songs. The lyricism, the sophistication, the extraordinary understanding for the problems of musical prosody, have made their performance a "must" for recitalists the world over.

It is well known that Poulenc has very consciously identified himself with the works of Apollinaire, Paul Eluard and Max Jacob, to mention but three of the poets that have inspired him. His song cycles "Tel Jour telle nuit", "Banalités", "La Fraîcheur et le Feu", "Le Travail du Peintre" (commissioned by the American soprano Alice Esty), as well as the many individual songs, are works of the most consummate perception and surely destined to take their place in classical song literature.

Last summer the French baritone Pierre Bernac, with whom Poulenc gave many legendary concerts both abroad and in America, passed through New York on his way to the West Coast to teach master classes in singing. He told me that Poulenc had completely given up writing songs. I was much saddened by this news and could not really believe it. I naturally asked Poulenc if this was the case and, alas, he confirmed it by saying that were he to continue writing songs he would only be repeating himself. "I am too old", he said, "besides, Apollinaire, Eluard, Jacob are all dead—I was an intimate friend of all three—and, somehow I understood their poetry extremely well. I was able to read between the lines of their poems; I was able to express all

(Continued on page 26)

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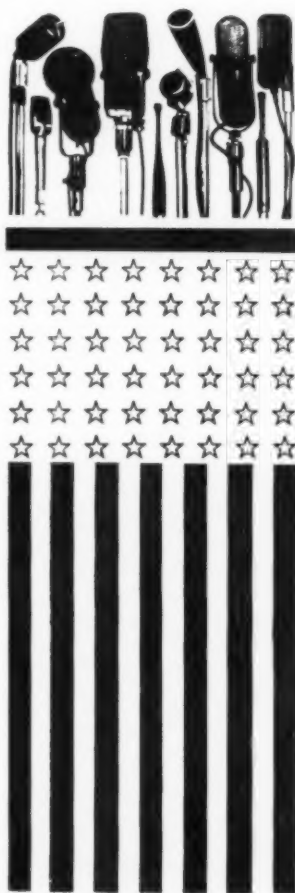
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THE VOICE OF AMERICA

By ALLEN HUGHES



On Feb. 24, 1942, an historic radio broadcast was sponsored by the government of the United States. World War II had been a shocking reality for slightly more than two months, the screen of censorship surrounding the German people had been drawn tighter than ever before by the Nazi leaders, and our government realized that we had to make an effort to tell right-minded Germans the truth about our involvement and conduct in the war. Hence that first broadcast and with it the birth of the Voice of America. Its first words were uttered in German, but by the time the war reached its climax, the Voice was proficient in 40 languages and was being transmitted in more than 3,200 live programs every week.

When the war ended, our government suspected that its full potentialities had only been suggested by its function in time of conflict, and that its usefulness as an instrument of peacetime communication could be of still greater impact. Accordingly, the Voice was allowed to go on "telling America's story to the world", and today it is a major component of the United States Information Agency.

Last November, VOA sponsored a world-wide contest in an effort to find out who the people are that now make up the audience for its short-wave, English-speaking programs and to learn something of the listeners' particular interests. Fifteen transistor radio sets equipped for short-wave listening were offered as prizes by three American manufacturers, and all any listener had to do to enter the contest was send in his name, age, occupation, address, and the name of the program he preferred.

More than 65,000 people responded to the contest call in an astonishing avalanche of replies that poured in from every country in the world except North Korea, North Vietnam, and Albania. The mere numerical implication of the return was in itself revealing, but the range and variety of the replies were also significant. Most came as airmailed letters and cards, but there were also a few cablegrams, as well as two tape-recordings sent in lieu of letters. Six communications were in Braille, and in a few cases the information requested was given in cryptograms. Letters on parchment, bamboo paper, and wooden blocks were among the collection of entries.

Students and teachers responded in greatest numbers, but other professions were well represented. There were replies from members of parliaments of three countries, high-ranking members of the governments of many countries in Asia, Africa, and the Far East, an adviser to a king, a justice of the supreme court of a Latin-American country, and tribal chiefs in Africa. There were replies from members of the clergy, from businessmen, farmers, office and factory workers, and from housewives. Some of the correspondents claimed rather unusual occupations. There was a big-game hunter, a chimney sweep, a diamond miner, a glass blower, a water carrier, and a missionary who works with head hunters in Latin America. Most of the entrants were under 45, but one was only eight years old, and the oldest of all was past 90.

What had this extraordinary and important audience been hearing and liking? The results are still being tabulated and analyzed, but preliminary analysis indicates that listeners to VOA's short-wave, English-speaking broadcasts are genuinely interested in serious offerings. These include "U. N. Review", "Press Opinion

U. S. A.", "New Horizons in Science", and a program that reviews the arts and sciences in this country. There was, too, a very high response to "Music U. S. A.", a two-hour program of music and news beamed for evening listening around the world seven days a week.

"Music U. S. A." is, of course, a wonderful title for a radio broadcast that circles the globe every day of the year. Does it mean, as one might reasonably assume, that countless thousands of people of every possible race, color, creed, and political persuasion are hearing the best American music regularly and are coming to like it? Alas, it does not, for despite its noble designation "Music U. S. A." is nothing more than a relatively dignified disk-jockey show featuring popular music along with the news. It has no commercials, and there is no "payola", but neither does it offer works by our Coplands and our Barbers or performances by our Eileen Farrells and our Van Cliburns. "Music U. S. A." is simply more of the same sort of thing that clutters up our own airways *ad nauseam*.

The immediate response of serious American music-lovers to this fact is likely to be despair coupled with anger, since our popular music scarcely seems to need government-supported presentations on a world-wide basis and since it can hardly be said to present a balanced view of the varied musical tastes that exist in the "U.S.A.". To understand VOA's rationalization of such one-sided programming, one must first accept VOA's view of its fundamental purpose and of music's relation to it.

The primary purpose of the Voice of America is to publicize and explain the United States' policies and objectives, and VOA's major emphasis, therefore, is upon reporting the news and offering commentaries that reflect our government's attitude regarding it. Music can obviously play no direct part in achieving this primary purpose. It can be used to attract listeners, however, and this is precisely its function in such a program as "Music U. S. A."

Just as greedy commercial broadcasters in this country would gladly transmit nothing but commercials 24 hours a day if the government would allow it and the public would listen to them, the VOA would theoretically—for the sake of its primary purpose—send out only the spoken word in all its programs. But nobody anywhere, presumably, will listen to talk all the time, and music is thus called into play for relief. Since it is as true with VOA audiences as with the American mass public that popular music appeals to the greatest number of listeners, that is the music that gets played. Both our American hucksters and the VOA people would just as willingly play 12th-century organum day in and day out if they thought that was what the public wanted, for the nature of the music itself is irrelevant. The customers are to be lured and held by whatever they want—so long as it is decent—and nothing else matters, insofar as the primary objective of VOA is concerned. The trouble with this philosophy and practice is that in playing to the masses exclusively, it ignores, and even repels, some cultivated minorities that exert much influence in shaping the meaningful attitudes of their fellow countrymen. While the masses are being entertained in a vacuous way, their cultivated neighbors are possibly growing continually more contemptuous of what can all too easily appear to be America's hollow cultural pretensions.

The United States Information Agency and

Serious Music Slighted in Agency Broadcasts



Left: Harold Boxer, director of the Voice of America's music staff, interviews Robert Merrill, Metropolitan Opera baritone. Center:



Right: Preparing a salute from Indianapolis to Tel Aviv are, left to right,



Capitol Photos

Izler Solomon, Indianapolis Symphony conductor; Meron Medzini, Israeli commentator; Mr. Boxer; Barry Zorthian, program manager

(Continued from page 9)

the Voice do acknowledge responsibility for the presentation abroad of a picture of American cultural life. Indeed, President Eisenhower's instructions to the USIA in 1953, when it was established as an independent governmental office, directed the agency to familiarize foreign countries with "those important aspects of the life and culture which facilitate understanding of the objectives and policies of the United States". This phrase is, of course, general enough to permit a wide latitude of interpretation and implementation, but because of it, music does enjoy a limited autonomous existence within the VOA framework, and here its inherent worth is taken into account.

Before considering the purely musical activities themselves, though, it might be well to note how music fares percentage-wise in VOA broadcasts. A recent survey showed that music-use in all direct (i.e., short-wave) broadcasting averaged 7%. This means that the Voice is talking 93% of the time in its English-speaking, world-wide transmissions. 5.9% of the time it is spouting popular music ("Music U. S. A." accounts for nearly half of this amount), and .8% of the time it is playing jazz. Classical music is allotted a magnificent .3% of the total short-wave broadcasting time! This, then, is the way VOA is presenting "important aspects of [American] life and culture" in a major realm of its activity. And this, it should be remembered, is the realm of activity covered by the recent information-seeking contest. In other words, those 65,000 entrants did not even have a chance to express their opinion about classical music since they had, in effect, not been exposed to any.

Music-use in the various package programs prepared by VOA averaged about 20%. These are programs covering all sorts of subjects in various languages, and they are intended for selective rather than world-wide use. In the breakdown of this 20%, 14% was popular, 4% was classical, and 2% was jazz.

Finally, the survey accounted for the programs that are purely musical in nature, those over which the VOA music office has complete control insofar as preparation is concerned. ("Music U. S. A." is not controlled by the music office, but by the "English-language desk", the VOA division responsible for all world-wide short-wave broadcasts.) During

the current fiscal year, the music office is sending a total of 9,109 hours of tape-recorded music to USIA offices throughout the world for local broadcast in the areas of the respective posts. These thousands of hours are broken down as follows: 41% are popular music, 39% are classical, and 20% are jazz. (Popular music here includes folk and semi-classical music.)

It must be understood that while the VOA music office prepares all the programs covered by these last figures, it does not control their distribution nor, therefore, the percentage counts given. Once a variety of taped musical programs is prepared, the list is made available to all the various and far-flung cultural officers in USIA posts around the world, and these people then are free to choose the programs they deem suitable, useful, and desirable for their respective locales.

If the officer in Never-Never Land decides that 52 programs of Martin Block's "Make Believe Ballroom" are just what his country needs, he has the authority to make the choice, even though the VOA music office might rather have him take 26 programs of "Symphony Orchestras of the United States", 13 of "Music in Conservatories and Universities", and 20 of the "Metropolitan Opera". In other words, all the VOA music office can do even in this, its most important area of activity, is to offer a wide assortment of programs and hope for the best. The music office is, apparently, obliged to provide something for all tastes. Otherwise, one assumes, Martin Block and other similarly dreary banalities would not figure in the list.

But there is a brighter side to the VOA music picture, if one focuses upon the nature and quality of its best offerings and tries to forget the relatively minor importance that seems to be attached to them by the policy-making hierarchy of the VOA.

The Voice's music staff, under the energetic direction of Harold Boxer, has come up with some genuinely thoughtful and interesting series of programs to offer cultural officers around the world.

Take "Symphony Orchestras of the United States", for example. This is no mere recapitulation of performances by orchestras whose qualities are already pretty well known generally as the result of tours and commercial recordings. It is instead a survey that includes

orchestras virtually unknown outside the areas of their home cities. How many of us here in the United States can claim acquaintance with the orchestras of such disparate locales as those represented by Birmingham, Ala.; Albuquerque, N. Mex.; Lima, Ohio; and Rochester, N. Y.? No one, I dare say. Yet anyone living in a foreign country where this program series has been presented may well have heard all these and many more.

And what radio station in any American city is currently offering its listeners an account of the musical activities in 13 widely separated conservatories and universities, along with representative performances? This, too, is a coverage we cannot hope to enjoy, but one that is actually available to listeners in foreign countries. All such programs as these are accompanied by scripts that explain in detail the nature of the regions in which they originate, the populations and industries of the cities involved, and biographical data on the persons figuring in the performances.

"Musical Life in the United States" includes more than 120 individual programs reflecting almost every possible aspect of serious music performance in this country. There are programs devised for performances recorded at various annual festivals, those of Aspen, Tanglewood, the Eastman School of Music, Interlochen Music Camp, Anchorage (Alaska), and Empire State (N. Y.). There are performances by the famed Goldman Band, by the Doctors' Orchestra of New York, by Pro Musica Antiqua, by the Robert Shaw Chorale, and by the Little Orchestra Society. Many programs are devoted to holiday music, especially that related to Christmas. And the list goes on in its wonderfully bewildering variety.

Among more conventional, though certainly no less valuable, offerings are series devoted to the New York Philharmonic, the Boston Symphony, and the Metropolitan Opera.

One of the best things about nearly all of the above-mentioned programs is that nearly all are based on recordings of actual concert performances rather than upon self-conscious, artificially-controlled studio performances. For this reason, the VOA archives, if they remain intact, may one day serve as a unique source of information on the true musical life in this country for any given period. This would cer-

(Continued on page 46)



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national report

Philadelphia

Susannah Makes Profound Impression

On Feb. 26, Philadelphia enjoyed its first hearing of Carlisle Floyd's "Susannah", at the Academy of Music. Presented by the Philadelphia Lyric Opera Company, the American work made a profound impression on a large audience. Stephen Douglass, recruited from Broadway and singing the fanatical preacher's role for the first time, proved more than promising, revealing a rich and well-placed baritone of operatic calibre. Phyllis Curtin, famous for her interpretation of the title role, was in her best form, delighting her listeners with a performance that has become an American classic. Others in the cast were Richard Cassilly, Ruth Kobart and Keith Kaldenberg, singing under the virile conducting of Julius Rudel.

On March 4, Delibes's "Lakmé" received a charming performance from the Philadelphia Grand Opera Company. Graciela Rivera, substituting for an indisposed Pierrette Alarie, sang fluently, after some early troubles with pitch, scoring a great success with her neatly articulated Bell Song. Leopold Simoneau sang the tenor role of Gerald in authentic French style, and Ara Berberian's youthful bass showed much promise in the music of Nilakantha. Napoleon Bisson, as Frederic; Evelyn Sachs; and Robert Kerns were superior in the secondary roles. Giuseppe Bamboschek conducted with finesse, greatly aided by the excellent work of the Paul Robert Choir.

Frank Guarrera sang his first Simon Boccanegra on any stage when the Metropolitan, hard on the heels of the tragic death of Leonard Warren (who was supposed to have sung the role), brought its new production of the Verdi opera to the Academy on March 8. All credit must go to Mr. Guarrera for appearing so ably under such trying circumstances. His performance very naturally carried more of high promise than authoritative accomplishment, an impression that was more than substantiated by subsequent performances in New York. Renata Tebaldi sang her first Amelia Boccanegra, seeming rather casual and underkeyed in the part. Her fine voice, however, after some off-key singing, made its customary resplendent effect. Jerome Hines, substituting for Giorgio Tozzi, was a superb Fiesco, and Richard Tucker a fiery, opulent-voiced Gabriele Adorno. Ezio Flagello's rich voice dealt admirably with the music of Paolo. Dimitri Mitropoulos was welcomed back warmly as he led a fine performance.

On March 15, the Philadelphia Grand Opera presented "Carmen", with Nell Rankin as a handsome cigarette girl of moderate charms. Her ample voice was used with clarity and style. Richard Cassilly finds in Don José one of his best roles, and Margherita Zambrana was a lovely Micaela, singing her third-act aria most beautifully. Cesare Bardelli was in capital voice and mood as Escamillo, and Edward Doe was the admirable Zuniga. The Thomas Cannon dancers came in for their share of applause, and Mr. Bamboschek conducted with practiced ease.

Four evenings later, the Philadel-

phia Lyric Opera brought its production of "Lucia di Lammermoor" to the Academy. Aurelio Fabiani had secured Roberta Peters for the occasion, and the American soprano sang with great accuracy and assurance. John Alexander was a bright-voiced Edgardo and Louis Quilico proved one of the evening's better elements as Henry Ashton. Spelios Constantine was a fine Raimondo. The performance was under the baton of Richard Karp.

A visit from the Boston Opera brought Offenbach's gay "Voyage to the Moon" to the Academy on March 31. Presented in a beguiling frothy manner, the operetta proved very popular. It was presented with fitting insouciance by a cast which numbered among its personnel Adelaide Bishop, Norman Kelley, Jeanette Scovotti, Jon Crain, Mac Morgan and James Billings. The opera was extremely well conducted by Russell Stanger, and the staging of Todd Bolender seemed delightful.

On April 1, the Little Lyric Opera Company presented "La Traviata" at the Academy, with Diana Delmonte as the ailing heroine. Miss Delmonte proved a pleasant singer and an actress of resource. Enrico Di Giuseppe had a contretemps during his second aria, when he suddenly forsook the key indicated by Verdi, but his fine voice made its effect. Peter Binder was in good voice as the elder Germont, and young Alfonso Cavaliere conducted with fine poise.

On March 10, the Lamoureux Orchestra paid its first visit to Philadelphia. Igor Markevitch led a Gallic program. The French orchestra, not

as rich in sound as our native groups, was well received.

On March 11, Eugene Ormandy, after five weeks of winter vacation, returned to the podium of the Philadelphia Orchestra. He presented Gyorgy Sandor in the Bartok Piano Concerto No. 2, which was played with the greatest skill and a technique that proved exciting. Virgil Thomson's nostalgic Symphony on a Hymn Tune was also well received by the big audience, with the composer present. Anshel Brusilow supplied silvery violin tone for the solo in the Vivaldi "Spring" Concerto, and Mr. Ormandy was at his best in Casella's "Paganiniana" and Ravel's Bolero—pieces that emphasize the orchestra's famous virtuosic qualities.

On March 18, Mr. Ormandy presented Roy Harris' revised Prelude and Fugue, a piece in the modern-classical style, which proved elevated in mood and wrought with unflinching skill. The combined choruses of Bryn Mawr, Haverford and Swarthmore Colleges were then enlisted by Mr. Ormandy for his presentation of Verdi's seldom heard "Stabat Mater" and "Te Deum". This very beauti-

ful music was admirably presented and proved a revelation.

On March 24, Charles Munch and the Boston Symphony appeared at the Academy. Gary Graffman was the soloist, giving a mechanical but expert run-through of the Chopin Piano Concerto No. 2. Mr. Munch's vitality found its proper outlet in the Honegger Symphony No. 2 and excerpts from "Die Meistersinger". The visitors were warmly welcomed.

On March 21, Carol Courtman, a soprano with a brilliant voice, scored in recital, singing such things as the Ballatella from "Pagliacci" and songs of Fousdrain, Brahms and Richard Strauss with firm tone and expert musicianship. Vernon Hammond was at the piano and the audience was enthusiastic.

On March 23, William Keyes, a young, clear-voiced baritone, gave a recital in Ethical Culture hall, offering songs by Brahms, Schubert, Schumann, Chausson, Duparc, and Poulenc with smooth tone and a care that was sometimes too inhibited in its effect. The excellent program found George Pickering at the piano.

—Max de Schauensee

San Francisco

Monteux Protege Wins Praise

Werner Torkanowsky, a 33-year-old protege of Pierre Monteux, returned to the local concert stage March 9-11-12 to conduct the San Francisco Symphony for the first time. He confirmed the excellent impression registered last year when he led members of the orchestra in a concert sponsored by the Patrons of Art and Music.

As on that occasion, passion of statement and control of rhythm were admirably combined. There was depth, elegance and freshness in Mr. Torkanowsky's interpretation of Mozart's "Magic Flute" Overture, vigorous drive and warm lyricism in Brahms's Fourth Symphony. Stravinsky's "Symphony of Psalms," if not completely realized, was especially notable for the immensely moving and absolutely unrushed projection of the final pages. Janacek's Sinfonietta was fascinating for its fairly violent tone colors, but it is far from being the tightest-knit music.

Mr. Torkanowsky, who has conducted at Spoleto and the New York City Center, is on his way up and needs only to consolidate his already considerable artistic gains. At this point, his conducting lacks a little in ultimate relaxation and refinement.

The last two programs of Enrique Jorda, the orchestra's regular conductor, had their unfortunate aspects. At the concerts of Feb. 17-18-19 he offered us a leaden "Egmont" Overture of Beethoven, an accompaniment to Isaac Stern's performance of the Mendelssohn E minor Violin Concerto that faded into something approaching nothingness, and a messy exposition of Karl Amadeus Hartmann's Symphony No. 3, a rather dry but strong piece.

At the concerts of March 2-3-4, Mr. Jorda conducted a fine account of Debussy's "Three Nocturnes" but vitiated the effect of Jorge Bolet's sensitive performance of the Liszt E flat Piano Concerto in several in-

stances. At the end of the second section he chose a wobbly, flabby tempo, and in the finale he threw the orchestra into such confusion at one point that the concerto almost came to a complete halt. The new Piano Concerto by John La Montaine, played by Mr. Bolet, was unfortunately disappointing. It is well put together, but the thematic materials simply are not very interesting.

The Moscow State Symphony played two concerts in Civic Auditorium Feb. 20 and 21. At the first one, Valerii Klimov was the excellent soloist in the Tchaikovsky Violin Concerto, and Kiril Kondrashin led a rather chaste version of the Prokofiev Seventh Symphony but was superb in the concerto and Rachmaninoff's Second Symphony.

The San Francisco Ballet, performing weekends at the Alcazar Theatre, introduced a new work by Lew Christensen, "Danza Brillante", on Feb. 26. Danced to the Mendelssohn Octet, this is a 1960 answer to "Les Sylphides". The dynamism, crisp brilliance and imaginative steps and patterns of the fully contemporary Christensen ballet give way, at least in part, to a soft, poetic, fluid kind of romantic statement, in which traditional aspects of choreography have renewed importance. Everything is very elegant, in a winning fashion.

The Cosmopolitan Opera chose not to invite this magazine to its dozen performances in the Opera House this winter and spring, but I managed to see several of the productions. For "Turandot" (March 4) and "Boris Godunoff" (Feb. 23) the company employed virtually the complete chorus of the San Francisco Opera and provided thereby a solidity of choral sound. Mussorgsky's opera, commendably sung in English, came to the stage with all of Rangoni writhing on the cutting-room floor. Carlo Moresco's conducting was efficient.

Birgit Nilsson's Turandot was

New York Times Shift

Schonberg Head Critic

New York, N. Y.—Howard Taubman, music critic of the *New York Times*, will become drama critic of the newspaper on Sept. 1. His music post will be taken over by Harold Schonberg, who has been with the



New York Times

Harold Schonberg

music department of the *Times* since 1950. Mr. Taubman has served the newspaper for more than 30 years. He became music editor in 1935 and senior music critic in 1955, following the death of Olin Downes.

gorgeously sung, with steely brilliance, sure, ringing tone, and superb technique. Miss Nilsson will, I hope, develop the dramatic aspects of this role. She did not register, for instance, all the voltage of shock and anger which she should after Calaf has answered all the riddles. Flaviano Labo was an exciting and intelligent Calaf, Ferruccio Mazzoli a first-rate Timur, and Dorothy Wareskjold a Liu among the best of our time.

Ferruccio Tagliavini's non-appearance provided the Metropolitan's Charles Anthony with a good opportunity as Nemorino in "L'Edsir d'Amore", on March 8. He sang strongly and appealingly if not with the most refined and soft-textured lyric tenor, and was well received.

The Temianka Little Symphony, which is now on a Western states tour, played a fine concert of big chamber music and small symphonic music at the Marines Theater March 13. The Fifth "Brandenburg" Concerto of Bach received an especially rewarding performance, with Mr. Temianka joined by the local pianist William Corbet Jones and a flutist named Gretel Shanley.

The Composers' Forum program Feb. 19 at the Century Club included music by Sessions, Seymour Shifrin, George Perle and Morton Subotnick. It was all pretty arid.

Other recent events were a recital by Victoria de los Angeles and an appearance of the Bach Aria Group.

Meanwhile, audiences across the Bay in Berkeley have heard programs by the Amadeus Quartet; Ralph Kirkpatrick, harpsichordist; Karl Richter, organist; the Griller Quarter, and Samuel Lipman, another leading local pianist.

The San Francisco Conservatory has announced that it has been accredited by the Western College Association, a development which sub-

stantially enhances the school's prestige.

A one-man show by a composer is a rarity in this city so special interest was attached to the concert of works by Kirke Mechem, a young Bay region composer, at the San Francisco Museum of Art March 10. That interest was mixed with a great deal of enthusiasm when it turned out that Mr. Mechem, a former student of Walter Piston and Randall Thompson at Harvard, could keep up a high level of imaginative musical quality throughout the evening.

It would almost seem that the composer had such a concert in mind when he wrote the music heard on this program. The variety of performing media was great: wind trio, piano and string trio, chorus, and solo voice and piano. But not only was there a succession of different performers; this was also a concert of many moods, all successfully projected by a man whose musical style has a commendable breadth of vision.

His Trio for oboe, clarinet and bassoon is perky and snappy but not trivial. It tells us that Mr. Mechem has a quick sense of humor. A Trio for piano, violin and cello, on the other hand, stresses a big, serious and 19th-century sort of statement, but this is not to say the piece is uninteresting in idiom. Actually there is a hearkening back to nervous Brahmsian rhythms in the scherzo, but beautifully tossed off in the midst of middle-of-the-road, sensible modern harmony.

A cantata, "Songs of Wisdom", reminded us that Mr. Mechem is a past master of what might be called the Thompsonian choral tradition. Everything was clean and pure, the texture, rhythm and dynamics so handled as to produce continuously interesting forward movement, full of emotional grip. —Arthur Bloomfield

First Venture

El Paso Symphony Tries Opera

El Paso, Texas. — The El Paso Symphony presented its first opera production, "Rigoletto", March 28 in Liberty Hall. Guest artists were Igor Gorin in the title role, Luque Molina as the Duke, Graciela Rivera as Gilda, and Desire Ligeti as Sparafucile. Other roles were taken by members of the College Community Opera of El Paso.

While the operatic drama unfolded onstage, drama of another sort was taking place backstage, where Gloria Aguiar, soprano from Mexico City, protested her last-minute replacement by Miss Rivera. Two days before the performance, announcement was made by symphony officials that Miss Aguiar would be unable to sing because of a throat ailment. Miss Rivera was brought from New York to sing in her place.

In a statement to the press, Miss Aguiar said she intends to take up the matter with the Mexican National Artists Association, and also requested an opportunity for a public audition in order to prove her capabilities as a singer.

Orlando Barera, who conducted, termed the incident an unfortunate misunderstanding. He had been under the impression that a doctor had advised Miss Aguiar against singing because of a throat condition, he said. He told the press he would arrange for payment of her travel expenses.

The opera production represented the first co-operative effort of the orchestra, the opera association and the Texas Western College Civic

Ballet. Much of the work of staging and several lesser roles were by college personnel.

Otherwise, the El Paso Symphony concerts continue to provide a banner season, under the baton of Orlando Barera. A recent program featured the first local performance of Carlos Chavez's "Sinfonia India".

The Texas Western College Symphony and the new Texas Western Civic Ballet gave concerts Jan. 17 at the College and Jan. 31 at White Sands Missile Range. N.M. Ingeborg Heuser is ballet mistress of the city-wide company. Abraham Chavez conducts the orchestra. Alan Howard, of the Ballet Russe de Monte Carlo, choreographed "Les Sylphides" for the group. The college presented a young Mexico City cellist, Carlos Zavala, in concert Dec. 20. He is a member of the National Symphony of Mexico.

The Las Cruces Symphony recently was chartered by the State of New Mexico. Lorenzo Lechuga, violinist, was named director of the Juarez, Mexico, Symphony to succeed the late Edmundo Diegez. —Nancy Miller.

Kansas City, Mo.—The debut of the newly organized Kansas City Civic Orchestra took place Feb. 14. The orchestra was conducted by Hugo Vianello, assistant conductor of the Kansas City Philharmonic. The orchestra was formed to provide symphonic training and experience for players in the area.

Naumburg Foundation

Major Grants for Young Artists

The Naumburg Foundation has outlined a program to assist young American artists in their careers. Cooperating with the New York Philharmonic, Columbia Records, and the Herbert Barrett Management, young artists will be offered the most comprehensive support ever made to an American competition winner.

Competitions for instrumentalists will be held biennially and will alternate between solo strings and piano. A special program for young singers is being developed by the Foundation. The first auditions, which will be for stringed instruments, will begin Oct. 17, 1960. The winner will receive a cash award of \$5,000, a two-year management contract with Herbert Barrett Management, a fully subsidized European and American concert tour prior to an appearance with the New York Philharmonic during a special week of non-subscription concerts; a solo recital in New York City, and a recording for Columbia Records.

Beginning this year, the Foundation has instituted a commissioning program of works which will be required for all performers in the instrumental competitions. The first composers to be commissioned under this plan are Easley Blackwood, Alexei Haieff, Andrew Imbrie and Vincent Persichetti.

The Foundation will also continue, in association with Columbia Records, its program of recording American works. An orchestral and a non-orchestral work will be selected biennially for recording, the orchestral work to be recorded by the New York Philharmonic.

The Foundation plans to make up special sets comprising the recordings and scores of Naumburg Recording Prize works to be distributed to universities, libraries, and radio stations throughout the world. This plan will be carried out in co-operation with the United States Information Agency.

The Foundation will expand its program and inaugurate a new plan to promote the acceptance of American conductors. The award will be made every second year to a conductor of proven abilities selected by a jury of distinguished conductors, performers, composers and educators, and will include a cash award and the opportunity to conduct two complete concerts by the New York Philharmonic.

New York Singing Teachers

Annual Dinner Attended by 151



Standard Flashlight

Roland Hayes, left, receives a citation from Burton Cornwall, president of the New York Singing Teachers Association, at the group's annual dinner

New York, N. Y.—The New York Singing Teachers' Association's annual dinner took place on March 15 in the Park Lane Hotel, with 151 members and guests attending. Among the names on the invited list were Fannie Hurst, Roland Hayes, Isaac Van Grove, and Celius Dough-

erty. A precedent was established by the presentation of a citation to Roland Hayes for "meritorious services in the field of music". Following the presentation a talk was given by Mr. Hayes. Later, Mr. Van Grove spoke on "The Singer's Lost Innocence".

MENC Draws 7,000 to Biennial Meeting

More than 7,000 members of the six associations making up the Music Educators National Conference completed their 36th meeting at the Convention Hall here on March 22. Highlight of the gathering, which opened on March 18, was the largest exhibition ever held by the music educators under one roof. It took the entire main floor of the convention hall. In all there were 161 national exhibitors, music and band houses, represented. Exhibitors pronounced themselves well satisfied with the results of the week's stay.

With convention hall as central headquarters, the convention spread itself throughout the city and along the beach front with almost continuous sessions of discussion and actual application of ideas and theories.

Since the conclave was more interested in the exchange of ideas and teaching techniques than in adopting policies, sessions remained on a discussion level. Delegates heard a number of experts on various phases of the music industry, such as Rembert Wurlitzer of New York, who discussed the "Mysterious Differences Between Old and New Violins" and demonstrated the techniques of modern violin-making and displayed rare examples of world famed Stradivari and Guarneri violins.

The State Presidents National Assembly of the conference concluded its workshop sessions, March 16-17, by recommending that provisions be made for the complete personal development of gifted students by including in their academic programs experiences in music. It was the consensus of the assembly that courses in the humanities, including music, must be a part of the program in the secondary schools of the country.

It was pointed out that in colleges and universities there are required courses in music, but that secondary school programs seldom include any requirement designed to provide a degree of cultural literacy in music and other creative arts.

The assembly included presidents of the 50 state associations of school music teachers affiliated with MENC.

Norman Dello Joio discussed the Ford Foundation project for young composers at a session held in the Traymore Hotel, presenting to the delegates the Composers Selection Committee — Vittorio Giannini, Juilliard School of Music; Peter Mennin, director, Peabody Conservatory, Baltimore; Douglas Moore, Columbia University; and Howard Hanson, Eastman School of Music, Rochester, N. Y.

Mr. Hanson, speaking before the convention, said that the Ford Foundation program comes at a very opportune time when the arts and all education are feeling the full impact of the scientific and technological age.

He told the convention that the crying need of the day is opportunity for young composers to be heard. He hit both the attitude of the conductor toward untried material and that of the public in shying away from it.

Explaining the Eastman program during the lifetime of which 1,600 works by 600 new composers were heard, he called for an enlargement of this endeavor throughout the country to give life blood and encouragement to new American music.

"But it is not the young composer alone who needs communication. The older, established composers also need such communication and we need to hear their music to preserve our own

sense of historicity . . . without this sense we are not merely orphans we are creators without roots," Mr. Hanson said.

While there were outstanding presentations of both choral and instrumental music daily during the convention, the three big general programs were given by the New Jersey All-State High School choir and orchestra and band; the Philadelphia Schools on Parade, a mammoth spectacle utilizing orchestra, choral ensemble and bell orchestra; and the Sinezing City Choir of Philadelphia conducted by Elaine Brown. All used hundreds of voices and instrumentalists.

One of the favorite daily activities of groups was the sight-reading of new material, sometimes read and conducted by the composers themselves.

Television's role in education is to present a useful service to the teacher, a service the individual teacher cannot duplicate alone, the convention

was told by James A. MacAndrew, executive director of Regents Educational TV Project of the New York State Education Department. He likened educational TV to the use of a rifle to reach a particular audience while general TV uses the shotgun method. Mr. MacAndrew said there is quality performance on general TV if one looks for it, but scored the lack of information put forth on the general media.

Officers and members of the board of directors of MENC, elected prior to the convention, are as follows: president (1960-62)—Allen P. Britton, University of Michigan, Ann Arbor; second vice-president (1960-62)—Alex H. Zimmerman, San Diego (Calif.) Public Schools; members of the board (1960-64)—Howard Hanson, Eastman School of Music, Rochester, N. Y.; Hazel Nohavee Morgan, Northwestern University, Evanston, Ill.; Paul Van Bodegraven, New York University, New York, N. Y. By constitutional provision, Karl D. Ernst, MENC president for the 1958-60 biennium, became first vice-president for 1960-62.

—William McMahon

Metropolitan Opera

Four New Productions for 1960-61

New York, N. Y.—The Metropolitan Opera will present 24 operas during its 1960-61 season. First of four operas to be given new productions is Verdi's "Nabucco" with Cornell MacNeil, Leonie Rysaneck, Eugenio Fernandi, and Cesare Siepi, and Thomas Schippers conducting. This opera, never before done at the Metropolitan, will open the season on Oct. 24. Remaining new productions include "L'Elisir d'Amore" with Elizabeth Soederstrom, Cesare Valletti, Frank Guarrera, and Fernando Corena, and Fausto Cleva conducting; "Martha," with Victoria de los Angeles, Richard Tucker, and Giorgio Tozzi, and Nino Verchi conducting; and "Turandot," with Birgit Nilsson, Anna Moffo, and Franco Corelli, and Dimitri Mitropoulos

conducting.

Two works from the 1951-52 season will be revived—"Alceste," with Eileen Farrell, and "Elektra" with Inge Borkh. "Tannhäuser," heard in 1954-55 in the Dresden version, will return in the Paris version, while "Boris Godunoff" will be presented in the Shostakovich version. Strauss's "Arabella" will return for the first time since the 1956-57 season.

Operas absent for one season which will be brought back are "Wozzeck," "La Bohème," "Manon Lescaut," "La Gioconda," "Don Carlo," and "Rigoletto." Retained from the current season will be "Aida," "Carmen," "Don Giovanni," "Madama Butterfly," "Le Nozze di Figaro," "Parsifal," "Simon Boccanegra," "Tristan und Isolde," and "Il Trovatore."

New York City

Opera Groups in Joint Conference

Two major organizations devoted to the development of opera in the United States—the National Opera Association and the Central Opera Service of the Metropolitan Opera Association's National Council—met for their first joint conference at the Hotel Astor in New York City on March 24, 25, and 26.

The two groups, five and six years old, respectively, have held separate conferences in the past. Because they have so many aims in common, a combined event was proposed, and it was significant that the resultant series of discussions and demonstrations followed the pattern set in previous years.

As part of the schedule, conferences were invited to attend the regional auditions finals for the 1959-60 season, sponsored by the Metropolitan's National Council, and held at the Metropolitan Opera House on the afternoon of March 25. Although of less immediate value to those attending the conference, the auditions proved of greatest public interest and drew an audience of 2,000.

From among the 17 young singers who competed as representatives of 11 regions of the United States,

Mexico, and the New York City area, Mary MacKenzie was chosen to receive a contract for a season with the Metropolitan. The mezzo-soprano, a native New Yorker who now lives in Del Mar, Calif., and represented the Western Region, was also presented with the \$2,000 Irene Chambers award. Miss MacKenzie has appeared in professional opera in this country and tours in concert under the management of the National Music League.

Other audition winners were Polyna Savidri, soprano of Boston, who received the \$1,000 Euclid W. McBride Memorial Scholarship; Benita Valente, soprano of Delano, Calif., and Mary Jennings, soprano of Atlanta, who shared the \$2,000 Fisher Foundation Scholarship; and Laverne Monette, soprano of Baltimore, who won the Frederick K. Weyerhaeuser Scholarship. Spiro Malas, bass of New York, won an admission to the Kathryn Turney Long Opera Courses.

The F. Rodman Titcomb Award of \$2,000, available to previous winners, went to three current members of the Metropolitan: Roald Reitan, baritone; Teresa Stratas, soprano; and Joan Wall, mezzo-soprano.

The singers were accompanied by the Metropolitan Opera Orchestra, conducted by Ignace Strasfogel and Kurt Adler.

The conference proper began on Thursday morning with speeches of welcome from DeWitt McLaughlin Terheun, co-chairman with John Brownlee of the Central Opera Service, and Peter Paul Fuchs, president of the National Opera Association.

The series of discussions and demonstrations that followed tackled such subjects as the musical preparation of "Wozzeck", a drama director's approach to staging "Cosi fan tutte", the lyricist's place in lyric drama, opera for children, the achievements and problems of specific community and civic opera groups, and opera houses of tomorrow.

For the main luncheon, at which Mrs. August Belmont, founder and president emerita of the Metropolitan Opera Guild, was chairman, Richard Tucker was to have been guest speaker, but the tenor was unable to appear because of illness. Mrs. Belmont spoke at length, instead, on the value of the conference not so much in specific suggestions for production but as an inspiration in the total subject of opera. John Brownlee, co-chairman of the Central Opera Service and head of the Manhattan School of Music, spoke on the gratifying international rapport cemented by his school's recent importation of Japanese artists for production of a Japanese opera.

Boston

Graffman Plays Chopin

Feb. 22 brought the 150th anniversary of the birth of Chopin. Since all such commemorative occasions must duly be served, Charles Munch invited Gary Graffman to play the E minor Chopin Piano Concerto at the Boston Symphony concerts of March 11 and 12.

This was a good idea, not alone for its observance value, but because the work, strangely, had not figured on a Boston Symphony program since 1924—36 years. Mr. Graffman played it beautifully, with all the strength, clarity and poetic eloquence for which he has come to be known. He was further heard in the Capriccio brillante of Mendelssohn, an agreeable one-movement trifle which, extraordinarily, never had appeared on a Boston Symphony program.

The concerts began with the "Leonore" Overture No. 3 of Beethoven, which was erratic and tinny as Mr. Munch conducted it, and ended with a fine, vigorous account of Rousset's "Bacchus and Ariadne" Suite No. 2.

Hyman Bress, a South African-born violinist now resident in Canada, made his Boston debut in Jordan Hall March 10, with a program that indicated enterprise and courage. The 30-year-old musician began with no less than Bartok's solo Sonata, a work of enormous technical demands. What is more, Mr. Bress played it extraordinarily well. Later, he tackled the Fantasy that the late Arnold Schoenberg had composed in 1949.

This piece, which curiously sounds 12-tone in the piano and not 12-tone in the violin, is very tricky. It is also very rare in performance. To help the audience along, Mr. Bress had a portable screen set up on stage, and as he played the printed music was projected.

A thorough musician, Mr. Bress played with fastidious care for detail. He did not put enough passion into Brahms's G major Sonata, however, and just barely enough into the Bee-

thoven C minor. John Newmark was the able accompanist.

The Soviet baritone, Pavel Lisitsian, made a local debut in Jordan Hall March 15, and emerged most favorably. Cesare Siepi, the Metropolitan bass, ended the 1959-60 series of Boston Morning Musicales March 16. He looked a little nervous, but his voice was poised and musical. There was, for example, superb Handel singing in "Si tra i ceppi" from "Berenice", and fine Mozart vocalism in Osmin's aria from "Seraglio".

Both the Griller and the Juilliard Quartets have paid us visits in recent days. The Grillers, appearing at Jordan Hall March 13 in the Boston University Celebrity Series, proffered Haydn's D major Quartet, Op. 71, No. 2; the First Quartet of Milhaud, and Mozart's A major Quartet (K. 464). As always their ensemble was virtual perfection, and their speciality—that pianissimo of ethereal quality—again seemed astonishing.

The Juilliard Quartet, playing in the Humanities Series at MIT's Kresge Auditorium, the same afternoon, began with Mozart's D minor (K. 421)

and concluded with the C sharp minor, Op. 131, of Beethoven. In between came Ginastera's wild and craggy Second Quartet.

For the first time in the history of the Boston Symphony, a Friday afternoon concert had to be postponed to the following Sunday evening, when the blizzard of March 3-4 virtually paralyzed the city. The Saturday concert took place as scheduled, which meant that those of us who usually attend Friday had a chance to listen to the evening broadcast before a personal encounter with Swiss pianist Margrit Weber and the Fantasia Concertante she had commissioned from the late Bohuslav Martinu. Both soloist and work were new to Boston. Miss Weber is an admirable pianist. Her vehicle turned out to be most unusual for Martinu: conservative and even romantic. I think this piece has a future with the public. Charles Munch opened his program with the Suite from Beethoven's "The Creatures of Prometheus" and closed it with three orchestral excerpts from the final act of Wagner's "Die Meistersinger". —Cyrus Durgin

Chicago

Barbirolli, Beecham Conduct

Fritz Reiner and Rudolf Serkin, assisted by the Chicago Symphony, effected a memorable collaboration in Bartók's Concerto for Piano No. 1, on Feb. 25, a first performance at these concerts. The percussive and complex rhythms abounding in this work suited Mr. Serkin's style extremely well.

March 3 marked Sir John Barbirolli's first appearance here since 1943. He introduced his charming "Elizabethan" Suite for Strings and Four Horns, followed by Vaughan Williams' Symphony No. 8, both first performances at these concerts. For Sir John the symphony was evidently a labor of love: for the orchestra, just labor. He registered more effectively in Brahms's Symphony No. 4 with well-chosen tempos and controlled warmth of expression.

The following week, March 10, was one of the great evenings in the history of the Chicago Symphony. Sir John resurrected Mahler's great Symphony No. 9, in part an extension of the mood of "Das Lied von der Erde". It was a tribute to the symphony and to its performance that few walked during its long unfolding.

Another distinguished Briton, Sir Thomas Beecham, returned to us on March 17. After the amenities of the first half of the program were observed — Mendelssohn's Overture, "Fingal's Cave"; Delius' "On the River"; and the Handel-Beecham Suite, "Love in Bath"—Sir Thomas conducted a performance of Beethoven's "Eroica" that was as notable for its lack of exaggeration as for its qualities of strength and tenderness.

The following Saturday Sir Thomas regaled us with a "Lollipops" program of French works, save for the Handel "Amaryllis" Suite, arranged by himself, and Delius' Intermezzo and Serenade from "Hassan". Sidney Harth, concertmaster, took a bow for his exquisite violin solo in the serenade.

The return of Dame Myra Hess on March 15 for her annual recital was reassuring, whether in the Mozart Rondo in A minor; the Bach French Suite in G major, or the Beethoven Sonata, Op. 109. Only in the Chopin Sonata, Op. 35, some deficiency of

strength in bravura passages was apparent.

Other concerts included the second concert of the Chicago chapter of the International Society for Contemporary Music, De Paul University Center theatre, Feb. 22; the third and fourth concerts of the Free Concerts Foundations Festival String Quartet, Simpson Theatre, Feb. 10 and March 9, respectively; the second concert of the Chicago Piano Quartet, Goodman Theatre, March 2; the first of a series of six concerts by Josef Marais and Miranda, Fullerton Hall, March 9; a recital by Sherrill Milnes, baritone, winner, young artists contest, Society of American Musicians, Fullerton Hall, March 11; concerts by the Pro Musica Society, Arts Club, Feb. 16 and March 15, respectively; and concerts by the Netherlands Chamber Choir and Levin and McGraw, piano duettists, Mandel Hall, Feb. 19 and March 11, respectively.

Francis Poulenc, composer and pianist, and Denise Duval, soprano, gave the first Chicago performance of the composer's new opera, "La Voix Humaine", for members of the Arts Club and their guests, March 1. It was termed an unforgettable experience. —Howard Talley

Nashville

Parisot Suffers Attack

Aldo Parisot, young Brazilian cellist, was in the middle of the Schumann Concerto in A minor, as soloist with the Nashville Symphony on March 7, when he suffered a violent pain in his chest. He bravely stuck it out to the end but was immediately hurried off for observation by a doctor who is a member of the string section of the orchestra. Fortunately, his illness proved to be less serious than was at first feared. After five days in the hospital Mr. Parisot was allowed to leave for concerts in Europe.

Under its new conductor, Willis Page, the Nashville Symphony has enjoyed a season that has been successful musically and financially. Audiences have grown to the point where it is now necessary to give pairs of

Operatic Triumvirate

Managers Discuss Common Problems

New York, N. Y.—Meetings between the managerial heads of the three major lyric theatres of the United States may lead to the formation of an association to strengthen the position of operatic management in this country. These are Rudolf Bing, general manager of the Metropolitan Opera; Kurt Herbert Adler, general director of the San Francisco Opera Company; and Carol Fox, general manager of the Lyric Opera of Chicago.

The first purpose of the proposed association would be to facilitate exchange of information in the following fields—Labor: Upon request, each member would furnish the others with relevant information on contracts and labor problems; Repertory: Each member would furnish the others with proposed repertory; Tours: When a member contemplates a tour, it would furnish the others with itinerary and repertory; and Artists: Each member

would furnish the others with a list of major artists and periods of engagement. In the event any member terminated contract with an artist for reason of breach of contract, or should an artist fail to fulfill his contractual obligations, the member would notify the other members of the circumstances.

The new association would propose to share travel fare of artists appearing with more than one company and would discuss exchange of scenery and costumes on a rental basis. The new association would also encourage national publicity to further general interest in operatic production in the United States. The members also would mutually support each other in connection with legislation deemed to be in the best interest of opera in this country. Representatives of members of the association would meet periodically to discuss these and other matters of interest.



Louis Melancon

Seen during recent talks in New York City are, left to right, Kurt Herbert Adler, director of the San Francisco Opera; Anthony A. Bliss, president of the Metropolitan Opera Association; Carol Fox, manager of the Chicago Lyric Opera; and Rudolf Bing, general manager of the Metropolitan

concerts rather than one performance, and the standard of the playing has reached a height where one can feel confident that regardless of the technical demands the orchestra can undertake almost anything with skill and polish.

Mr. Page has authority as a conductor and understanding as a musician and his programs are well designed, with due consideration for the American composer, as well as contemporary composers of other countries.

The fifth pair of subscription concerts, for example, offered the Overture to Kabalevsky's opera, "Colas Breugnon", played with vigor; Howard Hanson's "Mosaics", with color and clarity; Tchaikovsky's Fifth Symphony; and Schumann's Concerto in A minor for cello and orchestra, played by Mr. Parisot.

The visit of Benno Moiseiwitsch at the fourth pair of concerts, playing Rachmaninoff's Concerto No. 2, proved to be an event. He gave a masterly performance with the vigor of youth and the maturity that comes with years.

The Community Concert series has

also enjoyed prosperity, with a sold-out house for the five concerts. It presented the Robert Shaw Choral and Orchestra on Feb. 29. They gave a performance of Bach's B minor Mass that will be remembered.

Fisk University also added to the musical season by bringing the Netherlands Chamber Choir, a small group of highly trained singers, using the "straight" tone with telling effect.

—Sydney Dalton

Opera fans in New York like their opera in the original languages, according to a recent poll made by the Metropolitan Opera.

The company reported that at the last five performances of "Le Nozze di Figaro" cards were handed to each ticket holder requesting them to express a preference for the opera in English or Italian.

As each performance was sold-out, about 18,000 cards were distributed. More than half of these cards were returned, and the results showed that 6,129 wanted the work in Italian, 2,952 favored an English version, and 22 write-in votes were cast for the opera in German.

personalities



Impact Photos

Rosina Lhevinne at the reception given her by her students, colleagues, and friends at the Juilliard School of Music, in honor of her 80th birthday



Constance Hope

Jorge Bolet, left, who played the sound track for a forthcoming film on Liszt for Columbia Pictures, and Jose Iturbi, who played the sound track for a film on Chopin, discuss their Hollywood "careers" over lunch



Top left: Betty Allen is greeted by Mrs. Benjamin G. Willis, wife of the commander of Keflavik Air Base, after a recent concert in Iceland

Top center: Mr. and Mrs. Joseph Schuster in Jerusalem during Mr. Schuster's recent concert tour of Israel

Above: Hilde Gueden, as Violetta, and Richard Kapp, conductor, following the soprano's first "La Traviata" in the United States, with the Pittsburgh Opera

Antonietta Stella has rejoined La Scala, where she inaugurated the spring season as Amelia in "A Masked Ball". She will open the season of the Teatro Colon in Buenos Aires, also as Amelia. On July 21 she opens the Verona Arena season as Aida and on Sept. 23 she opens the Vienna Opera as Leonora in "La Forza del Destino". During the 1959-60 season Miss Stella is singing in eight major opening performances.

Leonie Rysanek will take a two-month rest before singing with the Vienna Philharmonic and then go into recording sessions of Verdi's "Requiem", Strauss's "Fledermaus" and Verdi's "Otello". She will sing Aida and the Kaiserin in "Die Frau ohne Schatten" this fall in San Francisco.

Harve Presnell has been signed to appear in the Meredith Willson musical "The Unsinkable Mrs. Brown", opening Nov. 3 on Broadway. He will appear with the Philadelphia Orchestra in Carnegie Hall in Orff's "Carmina Burana" on April 26.

Franz Allers will conduct "My Fair Lady" during its eight-week tour of the Soviet Union. The show opens in Moscow on April 18.

Annie Fischer, who will make her American debut in January 1961, is already engaged for orchestral concerts in Cleveland, Chicago, and St. Louis as well as recitals in Montreal, Toronto, and Pittsburgh.

Howard Aibel performed the Barber Piano Sonata at Convention Hall in Atlantic City on March 20 for the Music Educators National Conference, following a panel on contemporary piano music. He also performed the same work on the WNYC American Festival.

Ernst Friedlander has been invited to Toronto to give the first performance of Eugen d'Albert's Cello Concerto with the Toronto CBC Symphony, which will be broadcast.

Thomas Scherman received the fourth annual music award of the National Arts Club on March 10.

Rudolf Firkusny, currently on a European tour, has presented 28 concerts in the first two and one-half months of the tour. During the coming months he will appear throughout Spain and Israel.

Lilian Kallir has opened her sixth European tour with a recital in Vienna. This was the first of a dozen appearances from London to Athens to Trieste, where she will be soloist under Kiril Kondrashin. A novel feature of the tour is a live performance with the Gewandhaus Orchestra of Leipzig which will be televised by BBC.

Cesare Siepi has been receiving tributes in honor of his tenth anniversary season in the United States. He made his debut here at the

opening of the Metropolitan Opera in 1950 as King Philip in "Don Carlo".

The Tucson Arizona Boys Chorus will complete its 11-week transcontinental tour on April 8 and leave for a tour of Australia and New Zealand, with a stopover in Hawaii for two concerts.

Fredric Kurzweil, in his fifth season as musical director of the Mobile Opera Guild, conducted Gounod's "Romeo and Juliet" on March 15-16.

Ludwig Olshansky is currently on his second tour of Europe, which will last three months. His appearances will include concerts in Amsterdam, the Hague, Brussels, Vienna, Milan, Rome, Paris, London, Rotterdam, Utrecht, Zurich, Bern, Geneva, and Turin.

Sylvia and Benno Rabinof are currently on a two-month tour of Europe, including Holland, Israel, Turkey, and Greece through April and May.

Charles Bressler will tour Europe with the New York Pro Musica beginning May 24. He will remain there following the tour for engagements in Norway, Sweden, and Italy.

Jean Sanders, who has performed some 20 Bach oratorios and cantatas, will sing her third "Carmen" in New York City on April 30, at the Brooklyn Academy of Music, and in May will be soloist in the Bethlehem Bach Festival.



mephisto's musings

La Vendetta

Franco Corelli is not a person to annoy, especially in his costume for "Il Trovatore" complete with sword. Recently at Naples' San Carlo Opera, the tenor was taking a bow with Fedora Barbieri after Act II of the Verdi work. Suddenly a voice in a box near the stage was heard shouting for Signorina Barbieri to remain on stage alone to take the applause. Considering himself insulted, Signor Corelli rushed for the spectator, slapped his face and shouted, "I will wait for you outside after the show". Corelli pounded him on the chest and was dragged away as he was about to draw his sword. The opera resumed after the interruption. Later the sensitive tenor was appeased and convinced that the enthusiastic audience member was not casting reflections on his art.

(Note: Signor Corelli will sing at the Metropolitan Opera next season.)

Do It Now!

Usually I am content to leave editorializing to the beetle-browed sages who are hired to do that kind of thing. But just this once I want to write a little editorial of my own on a subject about which I feel very strongly and think every one of you should too.

The subject is the New York Philharmonic broadcasts. During the intermission of the broadcast on April 2, Arthur Hull Hayes, president of CBS Radio, revealed that the network, after three decades of weekly broadcasts of the Philharmonic, is asking itself a question. The question is: "Shall we continue the Philharmonic broadcasts?"

Some question!—from our point of view. However, it is a perfectly logical question, and the network has every right to ask it. Like every purveyor of a product, whether it be culture, entertainment, or motorscooter, CBS wants to know from time to time why it is doing what it is doing and whether anybody is paying any attention.

CBS, however, is not answering its own question but is asking for the answer from the listening public—you and me. "We," said Mr. Hayes, "want very much to continue," but "do you want us to continue?" And Mr. Hayes wants us to tell him by writing him a letter.

This may sound like a fast shuffle, and maybe it is. Nevertheless the implication is clear that if Mr. Hayes doesn't hear from enough of us in the affirmative, the Philharmonic broadcasts may go the way of the NBC Symphony broadcasts.

My editorial message is simply this—get out pen and paper this minute (a postal card will do) and tell Mr. Hayes that, By Mephisto!, you certainly *do* want the broadcasts continued and who ever heard of anybody who didn't? And I urge you to add, if you agree with me, that the broadcasts should be put back to Sunday afternoon where they belong instead of Saturday night when there are too many other things going on. If the CBS seismograph has detected a slight tremor among the faithful, and I am pretty sure it has, I think the unhappy time spot is the reason.

Address: CBS Radio, New York 22, N. Y. Do it now!

Music and Politics

On the CBS television program "Small World", on March 20, Pablo Casals, Ernest Ansermet, and Isaac Stern met with moderator Daniel Schorr. Among the subjects they discussed was their right to refuse to play in a country because of disapproval of that country's government.

On this question Mr. Casals said: "My cello is my only weapon . . . I shall not play in countries that have recognized Franco. I am a Catalan. I am, also a Spaniard. And my country has suffered so much. Nobody ought to forget that Spain has lost over one million men and half of Spain destroyed. Now is it natural for an artist or for a man to forget that?"

Mr. Stern replied: "I am an American. I am also of the Jewish faith. For many of the same reasons that Maestro Casals has just outlined, I find it difficult—not difficult—impossible, at this time, to play the music I love in a country where so recently the most impossible atrocities against human nature were part of the everyday life.

"I do not condemn a whole people. It is just that I, as a human being, cannot associate myself in the music that I feel so deeply, to condone that which has happened so recently. Race hatred is an ancient virus . . . How soon it will go from Germany will depend on their self-examination, their honesty, and their educational system. But for the moment, it is impossible for me to appear to be a part of a living disavowal of what has happened so recently. I feel that it is the dignity of the man—the way you live with yourself that is more important than what might be called your responsibility of sharing your abilities with a general public."

Finally, Mr. Ansermet concluded, saying: "I would rather avoid to go in a country where the music is judged on the point of view of politics. Before the war, I am gone

several times in Russia, but in that time they were calling me, in order to bring them a number of works which were completely unknown, and I came with great pleasure. . . . Now, I must say, I feel no real musical understanding, and I would feel uncomfortable because of the political point of view which dominates the music."

Sacred Cows

Dear Mephisto:

Have you ever divined why composers are such sacred cows? No note of their music is supposed to be changed. For years "Celeste Aida" was supposed never to end right because the triple *p* on the high B flat was never observed. When Toscanini gave out that Verdi allowed a triple *f*, that was supposed to end matters.

The quartet from "Rigoletto" has no high D flat, yet I haven't heard a rendition as exciting as the Galli-Curci-Caruso or Tetrizzini-Caruso recordings with their high endings. Shouldn't the people enjoy it if the artist can do it?

The "Sempria libera" from "Traviata" is supposed to be a show piece. Tetrizzini electrified audiences with her trill on E above high C, yet every once in a while somebody has to praise an artist who can't do it at Tetrizzini's expense.

Micaëla's aria sounds beautiful with a high ending. What if Bizet didn't write it as long as audiences prefer the changed one?

Singers who tamper with Mozart have committed *lèse majesté*, but Hempel adds F's in her Queen of the Night big aria and is held up as a model because of style.

The same with solo bows. When Callas or Tebaldi have sung a big aria they are the stars that are wanted, not some tenor or baritone that was in the act with them. Does Rudolf Bing think he has greater artistic unity by making someone come out with them when everyone knows what the score is?

I believe this "arty" attitude keeps some people away from good music who might otherwise enjoy it.

I go to hear the stars, and I don't see one thing wrong with it. After all, they make the composers live, not the second-rates who stick to every note.

George Smith
Alberta, Canada



What's in a Name!

My little item in the Jan. 15 issue about the myriad and mystifying misspellings of your editor's name in correspondence addressed to him by mail did not escape the sharp eye of Rev. Paul D. Collins, of Peekskill, N. Y., and some other readers. He caught me out in two misspellings of my own in the same paragraph! And what word do you suppose was misspelled? "Misspelling"—twice!

My mortification was eased a bit, however, by a communication from H. H. Fuchs, of Blackstone, Va., inclosing a clipping from the *Richmond, Va., Times-Dispatch*, which announced:

"Unfamiliar works of Bozart and arias from his most famous operas will be heard when the Mizart Trio appears at Mary Munford School auditorium at 8 p. m. on Tuesday, January 12. The trio will be presented by the Accidental Club of the School of Music of Richmond Professional Institute."

If the Accidental Club has any openings for new members, I propose myself and the man from the *Times-Dispatch* as ideal candidates.

For good measure I also received the following:

Mr. Modesto Muses
c/o MUSICAL AMERICA
Dear Modesto:

Enjoyed your January 15 "Musings" on the various ways a name is incorrectly spelled. We, too, here at the UM Symphony are never amazed at the many spelling variations we receive on our conductor's name (Fabien Sevitzyk).

But, with tongue in cheek and dictionary in hand, I'm wondering whether the spelling of Roanld Ryer's name is in actuality a "misspelling" or a "misspelling"?

"Sincerely,"

Walter Palevoda
University of Miami Symphony
P.S. Spare the pitchfork!

Platter Vendor

The vending machine, which belches forth anything from cigarettes and candy bars to piping hot coffee, will soon be spewing your favorite recordings in exchange for non-folding money. A Denver firm, Record Vending Machines, Inc., which will handle practically every label in the record industry and feature the top ten recordings of the month, plans to place thousands of machines at point-of-sale outlets ranging from gas stations and drug stores to motion picture theatre lobbies. Sales are expected to reach approximately \$2,000,000 a year.

Mephisto

artists and management

COLUMBIA ARTISTS

The Bayanihan Philippine Dance Company will return to the United States in the fall of 1961 for a 12-week transcontinental tour under the management of Columbia Artists. The Bayanihan Company is presently completing a world tour which began in October 1959 at New York's Winter Garden Theatre.

Bayanihan first received world attention when it performed at the Brussels Universal Exposition in May 1958. In 1959 it traveled to the United States, the first Philippine group to engage in a professional stage tour. Following its highly acclaimed three-week engagement on Broadway, the company embarked on a limited American tour playing in nine major cities. In December, Bayanihan went to Mexico and then to London. After this began a Continental tour which took it to Belgium, France, and Italy. Currently the troupe is in Israel and will go to Manila in early May.

COLBERT-LABERGE

Colbert-LaBerge Concert Management has announced the addition of the duo of Paul Doktor, violinist, and Yaltah Menuhin, pianist, to their artist list. Miss Menuhin is the younger sister of Yehudi and Hephzibah Menuhin and has concertized extensively throughout the world.

Mr. Doktor is the son of Karl Doktor of the former Busch String Quartet and is on the faculty of the Mannes College of Music. He, too, has toured widely in concert.

COSMETTO ARTIST MGT.

Cleon Cosmetto and Mildred Shagal of Cosmetto Artist Management have announced the signing of an exclusive managerial contract with Raya Garbousova, renowned cellist. Miss Garbousova, born of a family of musicians in Tiflis in the Russian state of Georgia, was trained at the Tiflis Conservatory of Music. She has appeared as soloist with major orchestras and in recital in major cities throughout the world and has been acclaimed by leading critics.

CLARENCE CRAMER

The Theatre Men, with Bernard Izzo, baritone-director; Margaret Lukaszewski, soprano; and David Burk, pianist, will begin a 24-concert tour of the West Coast, beginning April 18 and ending May 18. This male octet of singers from Chicago Lyric Opera will appear from Kansas to California during their current tour.

WILLIAM L. STEIN

William L. Stein has signed to exclusive managerial contracts two Metropolitan Opera artists. They are Barry Morell, tenor, and Ezio Flagello, bass.

Mr. Morell made his debut with the Metropolitan in 1958, as Pinkerton in "Madama Butterfly". Since then he has appeared in such roles as Faust, Alfredo, and Cavaradossi.

Mr. Flagello first sang at the Metropolitan in 1957 as the Jailer in "Tosca". He has been heard in a host of roles, including Paolo in "Simon Boccanegra", Leporello, and Varlaam in "Boris Godunoff".

PAUL SZILARD

Paul Szilard has completed negotiations for an eight-week season in the spring of 1961 for the New York City Ballet, divided between the Philippines and Japan, and the formation of an independent Japanese group to produce a major film of the company for world release. Mr. Szilard was responsible for the company's successful five-month tour of Japan and Australia in 1958. The over-all time of the company's stay in the Orient, including an estimated seven weeks of shooting on the film, will be over 15 weeks. The entire company will be used in the film, to be supervised by Lincoln Kirstein and George Balanchine.

UNITED PERFORMING ARTS

United Performing Arts, Inc., and its division, United Audience Service, have announced the opening of offices in the Coliseum Tower, 10 Columbus Circle, New York City.

The founder and president of the new corporation is Harlowe F. Dean, formerly executive vice-president of Civic Concert Service, and deputy executive director of the Theatre



Harlowe Dean

Guild-American Theatre Society. He has been active in the concert and theatre "organized audience" field for 20 years.

In discussing the various services that the company will perform, Mr. Dean stated: "The need for the emergence of a new major operator in the field of organized audiences in America has become increasingly apparent during the past few years. To meet this need, United Performing Arts, Inc., is initially activating its division, United Audience Service, with two departments. The first will serve local, non-profit concert associations; and, the second, to meet the obviously growing demand on the part of the national public for live, professional theatrical touring companies, will organize and serve local audiences via the established concert plan to support series of theatrical productions.

Robert H. Kuhlman, formerly general field manager of Civic Concert Service, and the Theatre Guild-American Theatre Society, will join the company on May 1 as vice-president.

Mrs. Benita M. Shields has been appointed Director of Field Services, Northeast Division.

Jean G. Campbell, formerly assistant to the President of Civic, is assistant secretary and will serve as executive assistant to Mr. Dean. The remainder of the executive personnel and the

field staff for United are in the process of development and will be subsequently announced.

WAGNER OPERA

The Wagner Opera Company's "New York Opera Festival" will open its fourth transcontinental tour on Sept. 28 in Utica, N. Y. The repertoire will include "Madama Butterfly", "Rigoletto", "Cavalleria Rusticana" and "Pagliacci", and "La Bohème". All operas but "Madama Butterfly" which will be sung in English, will be done in Italian. Felix W. Salmaggi is general manager of the company.

YOUNG AUDIENCES

Young Audiences, Inc., celebrates its tenth birthday this year in 19 states across the country.

A national non-profit organization devoted to presenting live music programs to public, private and parochial school children in their own school assemblies, its programs are performed by highly qualified profes-

CONDUCTORS

Leopold Stokowski will resign as conductor of the Houston Symphony after its next season (1960-61). He stated that he wished to be free to devote more time to the welfare of his two sons.

Arnold Gamson will replace Kenneth Schermerhorn as one of the three assistant conductors of the New York Philharmonic for the balance of the current season. Mr. Schermerhorn, who with assistant conductors Seymour Lipkin and Stefan Bauer-Mengelberg began a one-year term at the Philharmonic in October, 1959, has accepted the post of Music Director for the American Ballet Theatre, his new duties to begin immediately.

Mr. Gamson, principal conductor of the American Opera Society, has been guest conductor of the Orchestre Symphonique de Montreal, the Opera de Bellas Artes in Mexico City, and of the Caramoor and Empire State festivals.

Fabien Sevitsky has been appointed permanent music director and conductor of the University of Miami Symphony. President Jay F. W. Pearson announced that Mr. Sevitsky has signed a three-year contract, through the 1962-63 season.

Mr. Sevitsky first conducted the University Symphony as a guest conductor in February 1958, and was invited to return for four pairs of concerts last season. He was then signed to conduct the entire series of nine pairs of concerts for the current year.

He is the fourth permanent conductor in the Symphony's 33-year history, succeeding Arnold Volpe, founder of the orchestra, Modeste Alloo, present associate conductor, and John Bitter, now dean of the School of Music.

Dean Dixon will become chief conductor of the Hessian Radio Orchestra in Frankfurt, Germany, next season. Mr. Dixon has been chief conductor of the Göteborg Symphony of Sweden for the last three years.

Jean Martinon has been appointed musical director in Düsseldorf, Ger-

many. He became known to German audiences when he conducted the Paris Radio Symphony there last year. For the past two years he has been conductor of the Israel Philharmonic.

William Yarborough, conductor of the Northwestern Michigan Symphony, has accepted a similar position with the Los Angeles Virtuoso Orchestra. Mr. Yarborough will retain his post in Michigan and travel between there and California on a regular schedule.

ANDREW SCHULHOF

Mrs. Belle Schulhof, continuing the artist's management business of her late husband, has new offices located at 260 West End Avenue, New York 23, N. Y. The telephone number is TR 4-6697.

LUDWIG LUSTIG

On March 1, the Ludwig Lustig Management moved to new quarters at 111 W. 57th Street, New York 19, N. Y. Telephone: JUDson 6-3976.

Edvard Rendlar has been reappointed music director of the Beaumont, Texas, Symphony for the fourth consecutive season.

Louis Lane has been promoted to the rank of associate conductor of the Cleveland Orchestra. He has accepted a three-year contract to become effective this next season. He has been the orchestra's assistant conductor since 1956.

Eugen Jochum and Bernard Haitink have been appointed permanent conductors of the Concertgebouw Orchestra of Amsterdam, succeeding the late Eduard van Beinum. Both Messrs. Jochum and Haitink will conduct the orchestra during its eight-week tour of the United States in the spring of 1961.

Mr. Jochum is also director of the Bavarian Radio and of the Munich Symphony. Mr. Haitink has been conductor of the Radio Philharmonic of Holland.

Peter Eros, 27-year-old Hungarian, has been named deputy conductor of Amsterdam's Concertgebouw Orchestra.

Frank Miller will be associate conductor of the Minneapolis Symphony next season. His current post as first cellist of the Chicago Symphony will be filled by Robert La Marchina.

Harry John Brown has been appointed music director and conductor of the Milwaukee Symphony, organized last year. He is former conductor of the Manhattan Concert Orchestra, a touring attraction.

WASHINGTON CHILDREN BRING YOUTHFUL CHARM TO BRITTEN PAGEANT

More than a hundred children from the second through the ninth grades participated in performances of Benjamin Britten's "Noye's Fludde" at Potomac School, in McLean, Va., outside Washington, D.C., March 13 to 15. Britten's setting of the Chester medieval play about the flood and Noah's ark calls for a handful of professional musicians, including a baritone for the part of Noah, and a conductor. But for the most part the score uses the services of children in many imaginative ways—as animals and human beings in a chorus, as

instrumentalists, and as players on such unusual instruments as bells and coffee mugs. In this first performance in the Washington area of this delightful work, John Langstaff, music director of the Potomac School, sang the role of Noah with a persuasion that fired the imagination of the children taking part. At every moment, the production, costumes, and performance seemed touched with the inspiration and simplicity of youthful charm, reflected in the photographs below, taken by Suzanne Szasz for Life magazine. —Charles Crowder

a. Members of the handbell choir wait tensely for their cue. b. A violinist concentrates with engaging seriousness on her music. c. John Langstaff, as Noah, warns the scoffing people of the flood that will come to cover the earth and drown all its people. d. Off to one side of the stage, the conductor, William Bruin, keeps the performance under control. In the rear are a couple of the adult instrumentalists. Waiting patiently below is a youthful chorister. e. Ceramic mugs, plain and decorated, provide a colorful addition to the unusual score.



d e



new recordings

Composer's Recordings

American Music: Good to Mediocre

Layton: String Quartet. Claremont Quartet. **Moevs:** Piano Sonata. Joseph Bloch, pianist (CRI 136, \$5.95). **Overton:** String Quartet. **Laderman:** String Quartet. Beaux Arts Quartet (CRI 126, \$5.95). **Hovhaness:** "Meditation on Orpheus". **Keller:** Symphony No. 2. Japan Philharmonic, William Strickland conducting. **Wood:** "Poem for Orchestra". Asahi Orchestra of Tokyo, Richard Korn conducting (CRI 134, \$5.95). **Fine:** Concertante for Piano and Orchestra. Japan Philharmonic, Akeo Watanabe conducting; Reiko Honsho, pianist. **Franco:** Symphony No. 5. North Holland Philharmonic, Henri Arends conducting (CRI 128, \$5.95). **Pisk:** Passacaglia. **Schwartz:** Concertino for Orchestra. **Mills:** Prelude and Dithyramb. **Gideon:** Symphonia Brevis. Radio Orchestra of Zurich, Jacques Monod conducting (CRI 128, \$5.95). **Cowell:** "Music, 1957". **Kelly:** Symphony No. 2. Japan Philharmonic, Akeo Watanabe conducting (CRI 132, \$5.95). **Moore:** Symphony in A. **Perry:** "Stabat Mater". Japan Philharmonic, William Strickland conducting; Makiko Asakura, mezzo-soprano (CRI 133, \$5.95).

These seven new disks from Composer's Recordings suffer from surfaces which are far from ideal and, in the case of some orchestral works, mediocre. The performances are best in the chamber works and vary from good to bad in the orchestral music. The music itself runs the same gamut. There are only a few works here which do credit to American music.

The Quartet of Billy Jim Layton and the Piano Sonata of Robert Moevs are sponsored on this disk by the American Academy of Arts and Letters and the National Institute of Arts and Letters. Both composers were 1958 winners of American Academy fellowships. Mr. Layton, a 37-year-old Texan, has made an impressive stab at the Quartet form, which is no small thing. His work is muscular and inventive with sharp astringent harmony and fascinating

rhythms. He uses a wealth of idiomatic resources for his instruments.

However there is a lack of strong thematic or motivic design to give the work cohesion. This all-important factor seems sublimated to his rhythmic ideas, which often become monotonous after their novelty fades. Mr. Moevs's Piano Sonata becomes spineless through his repetitiousness and lack of exploration of his material. Its four movements, Prelude, Aria, Canone, and Rondo, contain much fury but little substance.

I have heard Ezra Laderman's Quartet in performance and now on this disk and still find it a commanding piece of writing. Only in the last movements does the work seem to wander and to lose its potency. The Hall Overton Quartet, a two-movement work, in predominantly lyrical and strongly impressionistic. The first movement is overly confined and the second is clever rather than distinguished.

Alan Hovhaness' "Meditation on Orpheus" is a lush diatonic work with exotic tam-tam touches and high orchestral coloration. A mood piece, it should be highly effective if choreographed. The "Poem for Orchestra" of Joseph Wood is a short piece that would serve admirably for any cinemascope Biblical epic.

The Symphony No. 2 of Homer Keller is a five-movement work which has an all-too-familiar ring of musical Americana. It belongs to that well-known genre which synthesizes the lushness of European romanticism and harmony with bouncy jazz rhythms into a tedious whole which does honor to neither. This Symphony is by turn spirited, meditative, and colorful but always in a provokingly derivative manner.

Vivian Fine's Concertante for Piano and Orchestra strikes me as poor

writing. It is unimaginative, overly sectionalized, and uninteresting in the handling of its diatonic key schemes. Joseph Franco's Symphony No. 5 is subtitled "The Cosmos" and its movements are marked "The Beginning", "Nocturne", "The Planets", and "The Earth and Man". The work is cyclic and while the composer's aims were doubtlessly lofty, the result is ponderous, saccharine, and inert.

The Passacaglia of Paul Pisk is a hybrid composition which has been grafted together from Richard Strauss, Mahler, Brahms and others and is overly pompous. Paul Schwartz's Concertino, while not as pretentious as the Pisk work, is also eclectic and has an aridness which quickly wears on a listener.

Charles Mills's Prelude and Dithyramb harks back to the Keller Symphony for it is encumbered with the same problems. The Symphonia Brevis of Miriam Gideon is one of the strongest works in this set of disks. It has freshness and directness in its two compact movements. Her harmonic language is familiar but her use of it is highly individual.

"Music 1957" of Henry Cowell is another of his geographic pieces. This time the setting is Japan. It is an occasional piece of color and accessibility but little more. Robert Kelly's Second Symphony has a number of weaknesses in common with the other works here, but these are dominated in this case by a stronger personality. This extended work is often unwieldy but it holds interest through a strong, energetic drive.

The Symphony in A of Douglas Moore is too well-known to need comment here. In this present disk it receives only a pedestrian performance. For my taste, Julia Perry's "Stabat Mater" is absorbing but misses the pathos and agony of the poem. Nonetheless, she seems a gifted composer and I would welcome the opportunity to hear more of her music.

—John Ardoin

New Beethoven

Beethoven: Piano Concerto No. 3. Glenn Gould, pianist. Leonard Bernstein and the Columbia Symphony (Columbia ML 5418, \$4.98). Claudio Arrau, pianist. Alceo Galliera and the Philharmonia Orchestra (Angel 35724, \$4.98). Violin Concerto. Isaac Stern, violinist. Leonard Bernstein and the New York Philharmonic (Columbia 5415, \$4.98).

With the issue of the C minor Concerto by Glenn Gould it would seem that within time we will have all five Beethoven piano concertos recorded by this remarkable artist. This new disk is the finest of the three he has done so far and my preference among the half-dozen recordings I know of the piece. This disk is a happier collaboration between Mr. Gould and Mr. Bernstein than their previous recording of the B flat Concerto. The conductor now seems to tailor the orchestra's sound to Gould's pianistic style. The end result is a tight, tense, dramatic first movement; a warm, expansive slow movement, and a driving exciting finale.

Mr. Gould sets a new standard for himself as far as a legato, smooth, colored playing goes. To me he has the most controlled touch of any pianist playing today. Just listen to the mordents in the first movement and the coda to the finale! There are some inexplicable measured trills, and I do not care for his added embellishments in the cadenza. Like Artur Schnabel, Mr. Gould cuts the first two measures of the cadenza and launches into the octave section, which robs the opening of the excitement it can have when it comes thundering out of the cadential orchestral chord.

Claudio Arrau's new recording of the same concerto is direct and businesslike but never matter of fact. He does not treat us to all the wonderful coloration and ultra-refined phrasing that marks the Gould performance, but this is not meant as a negative comment. Mr. Arrau plays the first movement cadenza as written and shows just how effective it can be.

Although Mr. Bernstein supplies ideal collaboration for Mr. Gould in the Third Concerto, his conducting for Isaac Stern in the Violin Concerto is somewhat disappointing, especially since here Mr. Stern does some of his finest playing to date on records. Mr. Bernstein's sound is too concentrated for me, especially in the first movement. All three disks are also available in stereo.

—J. A.

Barber Work Reissued

Barber: "Capricorn Concerto"; "Medea" Ballet Suite. Eastman-Rochester Orchestra, Howard Hanson conducting (Mercury 50224, \$4.98).

This disk fills a gap by reissuing Barber's neo-classic venture, the "Capricorn Concerto". The old disk by Daniel Saidenberg was badly recorded though well played. This new version, however, is both brilliantly recorded and superbly played. This unassuming piece is one of the composer's most irresistible efforts, and thanks to the untiring Mr. Hanson it is with us again.

The composer's own recording of "Medea" (London) is still preferable to this new disk.

—J. A.

Maureen Forrester Sings Mahler

Contralto's Rich Autumnal-Hued Voice Has Few Peers

Mahler: "Das Lied von der Erde" Maureen Forrester and Richard Lewis. Chicago Symphony, Fritz Reiner, conductor. **Haydn:** Symphony No. 88 in G (RCA Victor LM 6087, \$9.96). **Mahler:** "Lieder eines fahrenden Gesellen"; "Kindertotenlieder". Maureen Forrester, Boston Symphony, Charles Munch, conductor (RCA Victor LM 2371, \$4.98).

There would seem to be little reason to add to the already extensive list of recordings of these familiar works of Mahler for orchestra and vocalist except that the voice of Maureen Forrester is ideally suited to them, and it would be a real sin of omission if her performances were not taken down for posterity. She has precisely the rich, autumnal hues required for the grieving "Kindertotenlieder" and the mystical "Lied von der Erde".

A bright, or operatic, voice destroys the poignancy of these songs and their mood of nostalgic resignation. The voice must brood with the music but yet have the vitality to lift itself



Maureen Forrester

for those fleeting moments when the composer felt salvation or assuagement within reach. In her ability to achieve these effects to perfection, Miss Forrester has few peers. Closest to her, within recent memory, was the late Kathleen Ferrier, although the

voice was considerably lighter in color. Happily the Ferrier recording of "Das Lied von der Erde", with Bruno Walter and the Vienna Philharmonic (London), is still available.

One of the most difficult things for the interpreter of Mahler would seem to be the abrupt transitions that must be made from deep, almost pathological melancholy to capering happiness. Like many Germanic composers, Mahler had an unsophisticated, child-like way of expressing humor and buoyancy of spirit. "Lieder eines fahrenden Gesellen" ("Songs of a Wayfarer") has such bucolic touches, but again Miss Forrester handles a peculiarity with resourcefulness and taste. Her diction throughout, though throaty, is clear enough.

Richard Lewis complements Miss Forrester ably in "Das Lied" and conductors Munch and Reiner, though wanting something, perhaps, of the warmth and dedication of a disciple like Bruno Walter, provide impeccable orchestral readings.

—R. E.

Vivaldi: Concerto in F major for Two Oboes, Bassoon, Two Horns, Violin, Strings, and Harpsichord. Complete Works tomo 43: Fanna XII, No. 10; Pincherle 273. Oboes: Albert Goltz and Harry Smyles; bassoon, Frank Schwartz; horns, Joseph Singer and Arthur Verv; violin, Leonid Bolotine. Concerto in A major for Strings and Harpsichord. Complete Works tomo 5: Fanna XI, No. 1; Pincherle 231. Concerto in G minor ("La Notte") for Flute, Bassoon, Strings, and Harpsichord. Complete Works tomo 33: Fanna XII, No. 5; Pincherle 342. Flute, Julius Baker; bassoon, Elias Carmen. Concerto in E flat major for Bassoon, Strings, and Harpsichord. Complete Works tomo 273: Fanna VIII, No. 27; Pincherle 433. Bassoon, Frank Schwartz. Harpsichord in all concertos, Robert Conant. New York Sinfonietta, Max Guberman conducting. (Library of Recorded Masterpieces. Sold to subscribers only: \$8.50 monthly, plus shipping charges, for each recording. Complete Ricordi score of each work included in album.)

With the issue of the first album of its complete recording of the works of Vivaldi on monophonic and stereophonic LP records, including the scores of the complete edition being published by G. Ricordi di Milan, the Library of Recorded Masterpieces has launched one of the most significant projects of our century. Like musical Argonauts, Max Guberman, the New York Sinfonietta, and the soloists will bring us home untold treasures through the coming years. And what greater proof could we have of the tremendous strides we have made in musical education and enlightenment than the fact that a complete Vivaldi series is being made through public subscription?

It was owing to LP recording that

the present renaissance of Baroque and pre-Baroque music became possible. And now comes this crowning achievement. No music-lover can afford to miss this opportunity, and those who received their first album must have felt very like those subscribers in the last century who received their first volume of the Bach Gesellschaft Edition, and peered ahead delightedly at the treasures to come.

The whole arrangement of this series reveals admirable foresight and intelligence. Through the inclusion of the scores of the complete edition, music-lovers will be able to study what they are hearing and to appreciate Vivaldi's amazing genius as an orchestrator and colorist.

The tomo (volume) numbers of the listing refer to Complete Works of Antonio Vivaldi of the G. Ricordi Edition under the sponsorship of the Istituto Italiano Antonio Vivaldi founded by Antonio Fanna in 1947. The Fanna numbers refer to the classification invented by Fanna and adopted by the editors and publishers of the complete edition. It is based on 16 instrumental categories. Each category is represented by a Roman numeral and the individual works in the category by Arabic numerals. The Pincherle numbers are taken from the "Inventaire Thématique" of the distinguished French Vivaldi authority, Marc Pincherle, which forms the second volume of his "Antonio Vivaldi et la Musique Instrumentale".

The editor of the first three concertos in this first album is Angelo Ephrikian, and of the fourth, in E flat major, Gian Francesco Malipiero, the general editorial supervisor of the

Vivaldi Project Major Achievement Of Renewed Interest In Baroque Music



Antonio Vivaldi

complete edition. All editorial additions and changes are scrupulously indicated, and no attempt has been made to "help" Vivaldi.

All four of these first samples of the master are delightful music. Joseph Braunstein has written succinct notes on each concerto. He points out such marvelous touches as the organ point sustained for 34 measures, beginning at bar 354 in the F major Concerto, over which a 16th-note figure worked out in imitation is played by the horns, oboes, solo cello, and solo violin. It is passages like this which will make the listener feel what a pioneer and what a master of simplicity Vivaldi was.

Intoxicating in the noble A major Concerto for Strings is the final Allegro, in which the first and second violins play a dance-like figure in canon. The rhythm positively tickles the senses. Vivaldi the tone-painter

comes to the fore in the G minor Concerto. Julius Baker's flute playing is exquisite. How intense are the contrasts between the solemn opening "night" section, the lurid "fantasmi", and the dream-like "sonno"—and all in such a brief space! With the Bassoon Concerto in E flat, we encounter Vivaldi the endlessly inventive formalist, who almost never fails to give what might be routine an unusual twist or fillip.

Mr. Guberman is playing the works in concert before he records them, thus ensuring a freshness of spirit and solidity of format. He has great love and flair for this music, and the playing is vigorous, honest, and idiomatic. The engineering aspects have been cared for with exemplary skill. To this splendid enterprise in the months and years to come let us wish Godspeed!

—Robert Sabin

Beecham and Bizet

De Los Angeles, Gedda in a Revelatory Carmen

Bizet: "Carmen." Victoria de los Angeles (Carmen), Janine Micheau (Micaela), Nicolai Gedda (Don José), Ernest Blanc (Escamillo), Denise Monteil (Frasquita), Marcelle Croisier, Monique Linval (Mercedes), Jean-Christophe Benoit (Dancaire), Michel Hamel (Remendado), Bernard Plantey (Morales), Xavier Depraz (Zuniga). Choirs of the Radiodiffusion Française; Petits Chanteurs de Versailles; Orchestre National de la Radiodiffusion Française; Sir Thomas Beecham conducting (Capitol GCR, \$14.94; stereo SGCR, \$17.94).

Sir Thomas Beecham's version of "Carmen" comes like a breath of fresh air, with all the old excesses of tempos discarded, with all the niceties in the score precisely observed, with the music being treated with the exuberance and devotion of a first love. Such a clear-eyed view communicates itself immediately, and music that had become overly familiar once more makes its originality and vitality felt.

Some commentators on this new recording have found Sir Thomas' tempos too slow. I think they ignore two factors: first, that current standard performances are too fast; second, that the articulation of the music is so clean that the tempos seem slower than they actually are. In very few instances does Sir Thomas adopt a tempo slower than that marked in the score.

That this discretion and faithfulness to the music pays off was observable when Pierre Monteux conducted "Carmen" at the Metropolitan Opera a few seasons ago. All the subtle, colorful details of Bizet's writing came through and could be savored to their full value. This is true here, too, and

the scoring is so transparent that the precise length of a dotted note, the articulation of a turn become doubly important.

Sir Thomas gets a light-filled, buoyant performance from the orchestra, whose tone has a lovely clarity, a soft brilliance. He has elicited from his singers the same sort of musical exactitude that he has from the instrumentalists, although the result is never impersonal or mechanical. The diction of the chorus, like that of the principals, is clear, the French idiomatic. When Frasquita and Mercedes are supposed to sing equal note values, even rapid sixteenths, they do. When Dancaire and Remendado are supposed to sing in unison, they do. And how crisp the accents!

Aside from the communication of the work's pristine beauty, this recording boasts a superb Carmen in Miss de Los Angeles. That she would sing the music with exemplary musicianship was a foregone conclusion, and the care she lavishes on the precise rendition of a figure is a joy to hear. Her voice has both the velvety darkness in the lower register and the bright concentration in the higher register to seem ideal for the music. What is a revelation is the tremendous range of dramatic color she employs, from an almost throaty seductiveness in the Habanera to a haunting, trance-like "tu ne m'aimes pas!" in her second-act scene with José.

Mr. Gedda's José is a perfect match for this Carmen, perhaps a shade more reserved in its dramatic emphasis, but the music is so exquisitely phrased. Miss Micheau's Micaela has a typically French sound, bright but

not acid in quality, and the singing is well-schooled. Mr. Blanc's Toreador is sonorous of voice, rather bland in characterization. Both Mr. Plantey and Mr. Depraz are effective as Morales and Zuniga. —R. A. E.

Tucker in Rigoletto

Verdi: "Rigoletto." Richard Tucker (The Duke); Renato Capecchi (Rigoletto); Gianna d'Angelo (Gilda); Ivan Sardi (Sparafucile); Miriam Pirazzini (Maddeleena); Aurora Cattelani (Giovanna); Giorgio Giorgetti (Marullo); Vittorio Pandano (Borsa); Guido Pasella (Ceprano); Anna di Stasio (Countess Ceprano); Carmen Marchi (Page); Eno Mucchiutti (Usher). Chorus and orchestra of the Teatro di San Carlo, Naples, Francesco Molinari-Pradelli conducting (Columbia M2L 404, \$9.96).

The set is more than welcome for the superb Duke of Richard Tucker, one of his finest roles. He is in excellent form here and his dark-hued tenor voice gives a definitive characterization. However, this album does face formidable competition from the old Victor set (Pearce-Berger-Warren) and the newer Angel set (Gobbi-Callas-de Stefano) in other aspects.

I heard Miss d'Angelo's touching Gilda in Rome and this set reaffirms her in my mind as a rewarding singer. Hers is a classic performance in the coloratura style. While this has its attractions, both Miss Berger and Miss Callas have shown how memorable a warmer, more earthly characterization of the role can be.

Mr. Capecchi is certainly an able Rigoletto, but he falls short when competing with Leonard Warren's

vocal richness or Tito Gobbi's gripping dramatic portrait. Still this new issue is preferable to its other rivals—the London (Del Monaco-Gueden-Protti); the newer Victor (Bjoerling-Peters-Merrill) or the Cetra (Tagliavini-Pagliughi-Questa).

The sound is quite good and the set is packaged with a very handsome booklet crammed with photographs of famous interpreters of the opera's characters.

Mr. Molinari-Pradelli gives a perfectly orthodox and traditional account of the score but without imbuing it with the magic of that master Tullio Serafin, who makes us accept this divine "chestnut" as a fresh new experience. —J. A.

Complete Firebird

Stravinsky: "The Firebird" (Complete). Antal Dorati and the London Symphony. (Mercury 50226, \$4.98).

Unfortunately "The Firebird" today is heard primarily in the abbreviated suite Stravinsky culled from the complete ballet. However, a performance of the whole work points up the immense differences existing between sections of the work in context and in the suite. For example in the suite the dance of the Firebird is but a *Reader's Digest* summary, whereas in the complete score it has more impact and seems almost another piece of music. The real Stravinskian will want this disk not only for the music but for Mr. Dorati's superb performance with the London Symphony. The complete ballet has been previously recorded by Ernst Ansermet on London and both this and the Dorati performance are available in stereo as well as monaural versions. —J. A.

orchestras in new york

Final Program By Clarion Concerts

Town Hall, March 1.—To bring its third season to a close the enterprising Clarion Concerts, directed by Newell Jenkins, scheduled a brace of 18th-century vocal works by Haydn and Cambini that were billed as first performances in New York. Their premieres might have been delayed longer had not a talented young soprano from Charlotte, N. C., been available. Elinor Ross, the announced soloist, became ill prior to the concert, and Doris Yarrick stepped in to do the solo parts.

The works were Giuseppe Cambini's cantata "Andromaque" and a 12-minute dramatic "Scena di Berenice" by Haydn, the latter including two difficult recitatives and an aria. While neither of these works was especially remarkable, they did provide a challenging assignment for Miss Yarrick's unscheduled New York debut. Of the two, the Haydn excerpt was the stronger. Its vocal line is extensive, and Berenice's pleading "Do not leave me, my wondrous idol, stay with me" has emotional appeal. Miss Yarrick, who sang this music, showed little nervousness. Her voice is clear. Her range is more than adequate, and the quality of her singing shows good training. It would be interesting to hear her in a solo recital.

Mr. Jenkins opened the program with a charming overture by J. C. Bach, "Lucio Silla". The other selections were "La Isla de las Calmas", a short 12-tone piece by the late Fartein Valen of Norway, and Haydn's seldom heard Symphony No. 80, in D minor. The symphony was a joy to hear, with a handful of singable melodies in its four brief movements.

—W. L.

Rabin Soloist In Beethoven Concerto

National Orchestral Association, John Barnett, conductor. Michael Rabin, violinist. Carnegie Hall, March 1:

"American Festival Overture"

Violin Concerto William Schuman
"Enigma" Variations Elgar

It was just ten years ago that Michael Rabin, a 13-year-old prodigy, made his debut with the National Orchestral Association in a program prophetically entitled "Great Oaks from Little Acorns Grow". His vehicle then was the Vieuxtemps Violin Concerto in A minor. In the interim, the still boyish looking violinist has grown to be one of the major young concert artists of the day. To celebrate his tenth anniversary on the concert stage with the organization that gave him his start, Mr. Rabin chose to play what many regard as the supreme test of a violinist's coming of age—the Beethoven Concerto. He passed the test with flying colors. His performance of the work, besides being technically flawless and notable for the beauty and variety of his tone, showed a firm and mature grasp of its contents. Mr. Barnett and the orchestra matched the soloist with an equally illuminating performance of the orchestral portions of the score.

Even though the brasses really blew their tops in the climactic passages of the Schuman Overture and Elgar Variations, the music was performed with

youthful zest and enthusiasm by the training orchestra. The Overture is a bustling work and it was played with the vigor, spirit and interplay of instrumental color it demands. Despite an occasional rough spot, there was nothing enigmatical about the orchestra's playing of the Elgar score; all was clearly lucid, beautifully phrased and tonally well balanced. —R. K.

Beethoven Concerto Played by Elman

Brooklyn Philharmonia, Siegfried Landau, conductor. Mischa Elman, violinist. Brooklyn Academy of Music, March 5:

Overture to "La Cenerentola" Rossini
Violin Concerto Beethoven
Variations on a Pastoral Theme Ernst Lubin
(First performance)
Symphony No. 4 Tchaikovsky

The Brooklyn Philharmonia concluded its sixth season under Siegfried Landau with three standard works and one novelty, "Variations on a Pastoral Theme" by Ernst Lubin of New York. Mr. Lubin based the variations, completed two years ago, on the slow movement of a string quartet he composed in 1956. The theme is a thoughtful one, and the feeling throughout the six variations is serene and pastoral. The fourth variation, which makes use of trumpets and percussion, is reminiscent of early Copland.

Mr. Landau and his players were at their best in this short piece. The composer was brought from the wings several times to share in the warm applause.

The evening's soloist was Mischa Elman. Whatever reservations this listener had about the unusually conservative tempos and the lack of subtleties on the part of soloist and orchestra were not shared by the near-capacity audience. Mr. Elman is a great favorite in Brooklyn, and his interpretation was greeted with fervor.

Plans for the 1960-61 season were announced at this concert. There will be four programs instead of the five that have been given for the past five seasons. —W. L.

Stokowski Leads Philharmonic In Russian Novelty

New York Philharmonic, Leopold Stokowski conducting. Carnegie Hall, March 5:

Suite from "The Water Music" Handel-Stokowski
Symphony in G minor, K. 550 Mozart
"Azerbaijan", Symphonic Suite Amirov
(First United States performance)
Symphony No. 1 Shostakovich

In these more than usually urgent times, it was depressing to observe Mr. Stokowski spending half a program fussing over the classics. From Bach transcriptions, he has now entered the Handelian terrain of Sir Thomas Beecham. His own ministrations upon the same pieces long familiar from Harty's "Water Music" Suite are considerably milder than Sir Thomas' more recent exploits, but why bother? To the Harty sequence he has added an opening Adagio movement and restored some cuts.

Mozart's 40th suffered mainly from tempo troubles. Its outer movements are marked Molto allegro and Allegro assai, but Mr. Stokowski alternated

throughout between allegretto and andante, depending on the milk yielded by a particular theme. With the cellos and basses along the back of the stage, and the winds up front on the right, as he now fancies them, his chamber-sized orchestra for Mozart was oddly shaped, to say the least, but the woodwinds' flanking position had the virtue of clarifying their important and often lost music.

The eight-minute suite by Fikret Meshadi Amirov, People's Artist of the Azerbaijan Soviet Socialist Republic, was a further example of the innocent sort of music-making wherein the simplest folk tune is decked out like a peacock, and an unpassing chromatic tone is a highly colorful event. It could not have been "the first performance in the United States", if this is the same music recorded by Mr. Stokowski with the Houston Symphony.

I do not believe the conductor is as en rapport with Shostakovich's First Symphony as he is with his Fifth—at least not in the more satirical sections. Mr. Stokowski is very alive to the intense pathos of the First, but his ponderous handling of its sarcastic first half (on themes originally designed for an "insect" ballet) lacks the expressionist acidity which is quite foreign to his outlook. —J. D.

Lithuanian Artists With Symphony Ensemble

Town Hall, March 6, 2:30.—Andrius Kuprevicius, pianist, and Vytautas Marijosiū, conductor, both natives of Lithuania, appeared in Town Hall Sunday afternoon with 45 members of the Symphony of the Air. Mr. Kuprevicius, who played a solo recital in Town Hall in 1953, was soloist in the Bartok Concerto No. 3 and the Rachmaninoff Concerto No. 2. Mr. Marijosiū led the orchestra in Bach's Suite No. 3, in D major, and the Scherzo from the Symphony No. 4 by Julius Gaidelis, this last in its American premiere.

Mr. Kuprevicius gave a good account of himself in both concertos. His approach was straightforward, without the slightest mannerism. He had a good sense of rhythm, important in the Bartok piece, and he could storm across the keyboard in the big moments in the Rachmaninoff concerto.

The excerpt from the Symphony No. 4 by Mr. Gaidelis was generally cheerful and impulsive. Its composer, who was in the audience, is regarded as one of Lithuania's most gifted. He knows how to write for strings and he channels his efforts into melodic and uncomplicated expression.

A large audience was on hand to applaud generously throughout the concert. —W. L.

Monteux Conducts Philadelphia Orchestra

Philadelphia Orchestra, Pierre Monteux conducting. Carnegie Hall, March 8:

"Tragic Overture" Brahms
"Mathis der Maler" Hindemith
Symphony No. 7 Schubert

The remarkable Pierre Monteux was the guest conductor for this New York visit of the Philadelphia Orchestra. This month the venerable master will be 85, a biographical fact which is just so many numbers having little

to do with his powerful energy, sharpness, and command of an orchestra. He conducted from memory with evident authority and devoted care. The program was a classic Philadelphia Orchestra evening with music of three composers the orchestra would seem to have a particular affinity for—Brahms, Hindemith, and Schubert.

The playing during the entire evening was never short of ideal. The Hindemith, which has grown to be standard fare during the composer's lifetime, was unfurled with all its strength and mobility eloquently set forth. And the Schubert—what an experience to hear the Philadelphia sound at its best in such music.

—J. A.



Louis Melancon

Igor Markevitch

Lamoureux Orchestra Makes New York Debut

Lamoureux Orchestra, Igor Markevitch, conductor. Carnegie Hall, March 9:

Symphony No. 2, in E flat Gounod
"Hymne" Messiaen
"Daphnis et Chloe", 2nd Suite Ravel
"Symphonie Fantastique" Berlioz

Like the Vienna Philharmonic, the Lamoureux Orchestra of Paris is a co-operative—that is, the orchestra belongs to, and is governed by, its collective membership. It apportions its earnings according to a communal system, enforces its own sometimes rather severe discipline, and elects its musical director (now Igor Markevitch).

Unlike the Vienna Philharmonic, however, the members of the Lamoureux do not play together continuously, but are members of other orchestras and ensembles around the city and get together for the Lamoureux concerts more or less as an extra-curricular activity. The Vienna ensemble, since it also is the orchestra of the Staatsoper, works as a full-time unit.

The Lamoureux, therefore, is not as smooth or as homogeneous a group as the Vienna, nor as the major orchestras in this country. But—make no mistake about it—the Lamoureux is a splendid organization of excellent musicians and it obtains impressive results, particularly in French music. All French orchestras have a characteristic French sound due to the small bore, and hence light tonal weight, of French brass instruments and the carefully cultivated thinness of tone produced by the reeds. This, combined with the aristocratic delicacy of the French school of string playing, gives the ensemble a bantam weight quality which is

just right for music written for it (meaning, in the main, music by French composers) but somewhat anemic for the non-French repertoire.

The orchestra, in its first New York appearance, put its best foot forward in the Ravel Suite, under the incisive, yet poetic and dynamically colorful direction of Mr. Markevitch. Gounod's derivative and rather bloodless post-Beethovenian symphony, and Messiaen's youthful bit of post-Impressionism were too inconsequential to create much excitement. The Berlioz—well, Berlioz always wanted more than his compatriots either were willing or were able to give him.

—R. E.

Reiner Conducts Hungarian Works

New York Philharmonic, Fritz Reiner conducting, Carnegie Hall, March 12:

"Peacock Variations" Kodaly
"The Miraculous Mandarin" Bartok
Symphony No. 2 Brahms

Fritz Reiner has one of the most sensitive ears and consummate conducting techniques in the world. Not even the late Arturo Toscanini could surpass him in the uncanny ability to know and to hear everything that is going on, even in the most complex score. Consequently, when this veteran conductor undertook this piquant program with the notoriously "tough" New York Philharmonic, one knew that one would hear miraculously clean and expressive performances or that blood would flow. Whether blood flowed or not—the performances were just that.

No one could make me feel that the "Peacock Variations" of Kodaly are not labored and repetitious—depending too much on harmonic sophistication and orchestral color, and neglecting true variation techniques. But Mr. Reiner made them sound so gorgeous that I simply forgot to be annoyed by their structural defects.

It was in the lurid Bartok suite, however, that the orchestra and conductor reached the heights. This enormous, complex, almost hysterically pitched score—which reflects many influences from the Stravinsky of the "Sacre" to the Impressionists—became crystalline. Rhythmically, sonorously, coloristically, Mr. Reiner had every thread under control. The more devilishly intricate the texture became, the calmer and more sovereign was his integration of it. Truly, this was a "miraculous" Mandarin!

If, in the Brahms symphony, the playing was a bit ponderous, despite its eloquence and finish, we were still so swept away by the Bartok that it did not matter. Obviously, in this case, an irresistible force did not meet an immovable object—the Philharmonic gave Mr. Reiner of its best—and that is as good as you will find anywhere in the world today!—R. S.

Moiseiwitsch Appears With National Symphony

National Symphony of Washington, D. C., Howard Mitchell, conductor, Benno Moiseiwitsch, pianist, Carnegie Hall, March 14:

"Sweelinck Variations" Hollar
(First New York performance)
"Contrasts for Orchestra" Fetter
(First American performance)
Piano Concerto No. 5 Beethoven

Since everyone knows that the mainstream of new German music in the 1950s is more radical than that of American music, Howard Mitchell



Benno Moiseiwitsch

cunningly juxtaposed two works that were exceptions to the rule. A more blandly old-fashioned piece than the "Sweelinck Variations" (1951) by Karl Holler of Bamberg has surely not been heard this season. The theme was actually an old Dutch folk song, "My Young Life Has Ended", upon which the 17th-century master Jan Sweelinck composed his own organ variations. The way Mr. Holler saw it was roughly analogous to Max Regger's view of a similarly folkline tune in his "Variations on a Theme by Mozart", Op. 132. That is, he sweetened it to an harmonic degree that evoked neither baroque nor rococo, but plain old 1900 *Gemütlichkeit*. The second variation seemed the best, achieving something of the texture of a Sibelian Allegretto.

In his "Contrasts for Orchestra" (1958), Philadelphia's Paul Fetter had one thing in common with Mr. Holler: a liking for the liquid tones of the glockenspiel, which at first gave one the same feeling of insubstantiality. But it was soon apparent that this lack of substance was wholly in the service of a quicksilver sense of fantasy and fun. And when the first movement ended with an unresolved little run in the piano, few missed the joke. This "non-traditional symphony", as he calls it, seemed to me more in the elusive spirit of Klee than did the Diamond work heard last month. An Adagio with flute cadenza, a Scherzo with pattering string accompaniment, and a percussive Allegro Marciale provided the settings for some striking fancies. Mr. Fetter took several bows.

Benno Moiseiwitsch brought rare insight and expressive skill to his performance of the "Emperor" Concerto. He maintained an underlying legato that danced and sang freely, and always preserved its contour. The orchestra, in top form throughout, blended with him into an especially exalted Adagio, and even the over-familiar rondo theme retained freshness in its repetitions.

—J. D.

Serkin Soloist In Bartok Concerto No. 1

New York Philharmonic, Fritz Reiner, conductor. Rudolf Serkin, pianist. Carnegie Hall, Mar. 19:
Divertimento (Suite from Ballet "Le Baiser de la Fée") Stravinsky
Piano Concerto No. 1 Bartok
"Pictures from an Exhibition" Mussorgsky-Ravel

The chief item of interest in this program was the Bartok Concerto which, although it was composed 24 years ago, was being presented for the first time by the Philharmonic. This was the work Bartok had intended to play when he made his American debut with the Philharmonic, under Willem Mengelberg, in December, 1927. Mengelberg, however, decided that the work was much too difficult

for the limited rehearsal time allotted and Bartok, much to his disappointment, had to substitute his Rhapsody No. 1 instead. At this point, as Howard Shanet pointed out in a brief but informative program note, Fritz Reiner "stepped into the picture" and presented the concerto, one month after the Philharmonic had dropped it, at a Cincinnati Symphony concert in New York with the composer as soloist. Since then, the concerto has only been performed a few times in the United States. Since only one recording of the work is currently available, it is earnestly hoped that Mr. Reiner and Mr. Serkin will be prevailed upon to record it.

No doubt the Concerto's fiendish difficulties and the fact that it requires a pianist of Mr. Serkin's heroic stature and a conductor of Mr. Reiner's penetrating insight and sympathy to do it full justice, are partly responsible for its undue neglect. The performance of it on this occasion left no doubt, however, that this concerto is a masterpiece and utterly unlike all others. This is especially true of the Andante which, in its brooding and mysterious way is music of indescribable beauty and searing emotional power. Typically Bartokian are the savage rhythms, acrid harmonies, wailing and shrieking melodies, and the huge blocks of sound that are hurled around like thunderbolts in what seems like a marvelously planned chaos of sophisticated primitivism, to be found in the corner movements.

Serkin, at his demonic best in this Saturday evening concert, played like one possessed. He not only had the concerto in his head and fingers, but in his blood. Even more remarkable was the fact that while he all but tore the bowels out of the instrument, his playing never sounded "bangy". Although in his excitement he nearly knocked himself off the piano bench on several occasions, it was remarkable, too, how, forced to keep his hands flying all over the keyboard, he managed to keep his eyes glued to the score—yes, he played from score and if that shoddy old shibboleth that playing from score inhibits an artist still needed killing, Serkin did it here, once and for all.

Just as gripping, exciting, overwhelming and demonic, too, was the performance of the orchestra portions of the score. So much so in fact that it quite overshadowed everything else in the program. Although Mr. Reiner and the orchestra lavished the same loving care on the Stravinsky and Mussorgsky pieces, Bartok's Concerto wiped the former clean from the mind and made concentration on the latter almost impossible.

—R. K.

March 20.—Rudolf Serkin and Fritz Reiner substituted the Mozart C major Concerto, K. 467, for the Bartok First Concerto on the Sunday Philharmonic program. The result was a triumph for all concerned. The orchestra has not had such convincing chamber dimensions in other Mozart concertos this season. Mr. Serkin reaffirmed himself as an ideal Mozart player through his transparent passagework and eloquent conception of phrases. The whole possessed a delicacy when needed, yet abounded in just the right amount of liveliness.

—J. A.

Harpsichord Society In All-Bach Program

Town Hall, March 21.—For its most ambitious effort of the season, the Harpsichord Music Society in cooperation with Town Hall, presented

an all-Bach program built around concertos for various combinations of harpsichords.

Sylvia Marlowe, the Society's director, appeared in all the selections and was soloist in two groups. One included a stunning reading of the Italian Concerto, and the other a performance of the Fantasia in C minor which, although it came to a sudden, complete stop about midway, when Miss Marlowe experienced one of those rare but numbing memory lapses (the music was before her), she completed with musicianly aplomb.

When the curtain opened, nine string players from the Saitenberg Little Symphony were seated on the right. On the left, lined up like brown-and-gold butterflies ready for flight, were four harpsichords. It was an unusual sight, and the large audience, delighted, broke into applause even before Miss Marlowe, Rafael Puyana and Robert Conant came out to play the Concerto in C major for three harpsichords and orchestra under Daniel Saitenberg's direction. Miss Marlowe and Mr. Puyana were principals in the Concerto in C major for two harpsichords, and the program, given on the composer's birthday, reached its ensemble high point with the Concerto in A minor for four harpsichords. At the keyboards, in addition to Miss Marlowe, were Pamela Cook, Theodore Saitenberg and Mr. Conant.

This was a rare opportunity to hear some of Bach's less-familiar keyboard work, and it was a most gratifying experience.

—W. L.

Munch Conducts French Program

Boston Symphony, Charles Munch, conductor, Carnegie Hall, March 23:

"Symphonie Fantastique" Berlioz
Symphony No. 2 Honegger
"Bacchus et Ariane" Suite No. 2 Roussel

When a conductor brings us a program as thrice-familiar as this one, he must treat it with special inspiration, if we are not to grow restive. I am sorry to report that Mr. Munch seemed a bit perfunctory and impatient himself—at least in the Berlioz symphony.

When he first came to this country, this miraculously prophetic score was one of his show pieces. But he was curiously erratic in his treatment of it on this occasion. Every time that one of Berlioz's fantastically original passages turned up, Mr. Munch would whip up the tempo and step up the dynamics, as if to say: "Just notice this!" Now this type of treatment is analogous to that of the Shakespearean actor who lingers over each famous phrase, rolling it under the tongue—a practice which arouses murderous impulses in the lover of natural and harmonious delivery.

To give him the credit that is owing to him, Mr. Munch has always been one of the most loyal and persuasive interpreters of Honegger in this country. But, despite a profoundly sincere approach, the Second symphony seemed fearfully self-conscious and manufactured in this performance. It lacks the magic of the "Delights of Basel" Symphony and its tragic tone rings a little hollow and portentous.

Since I have heard Mr. Munch conduct the Roussel suite many times and know that he could do it well in his sleep, I did not feel so guilty in missing it on this occasion, having a valid reason for early departure.

—R. S.

(Continued on page 24)

orchestras in new york

(Continued from page 23)

Camera Concerti In New York Debut

Rogers Auditorium, Mar. 24 (Debut).—A new chamber music ensemble composed of nine strings, two French horns, two oboes and piano, organized and directed by the noted French horn player, Joseph Eger, made its New York debut in this concert, and an auspicious debut it was!

The group's musical sounding name, Camera Concerti, furnishes the clue to its avowed purpose—the presentation of concerti and other



Joseph Eger

works for small combinations, old and new, primarily designed for room performance.

Furthermore, the group functioned equally well whether a conductor was at the helm or not. When Mr. Eger and Herbert Sorkin, the assistant conductor who also doubles as violinist and pianist, were playing in the ensemble, as they did in the opening Handel Concerto Grosso in F and the closing "Musical Joke", K. 522, by Mozart, a conductor was not at all conspicuous by his absence.

Besides performing as an integral part of his own ensemble and conducting, Mr. Eger appeared in his familiar role as soloist in Mozart's Horn Concerto in E flat, K. 405, playing with his customary artistry and drawing from his instrument those sensuous, beautifully nuanced golden tones for which he is justly noted. Only one incongruity marred this performance—a most inappropriate and un-Mozartian cadenza. The cadenza did, however, provide Mr. Eger an opportunity to exploit every trick and effect possible to the French horn.

Another member of the group who shared the solo honors with Mr. Eger was Walter Trampler. Whether he was playing the viola d'amore as soloist in Vivaldi's Concerto No. 2 in D minor for that instrument, or his own "native" viola, in conjunction with Mr. Eger's horn, in Jack Delano's "Offrenda Musical (1959)", which received its first New York performance in this concert, Mr. Trampler was both superb musician and executant par excellence. Mr. Delano's opus, written in memory of the poet Luis Pales Matos and based on his poem "El Llamado", makes no attempt to exploit new-fangled theories. It is a sincere, imaginative lamentation, somber and dirge-like, that is neither disconcertingly dissonant nor tritely conventional, and one that makes ef-

fective use of the color possibilities of the viola and French horn for expressive purposes. Giga e Badinerie for strings completed the program. —R. K.

Baldwin-Wallace College Concert Band

Carnegie Hall, March 25.—The Baldwin-Wallace College Concert Band, under the expert guidance of Kenneth Snapp, approached the standard band repertoire with a seriousness, efficiency, and enthusiasm that equaled the professionalism of our symphonic groups. Frederick Wilkins, guest soloist, rippled through Cecile Chaminade's old-fashioned Concertino for Flute, Op. 107, and the band put its all into selections from Gershwin's "Porgy and Bess", John Cacavas' March "The Gallant Boulevardier", and Dora Dick Flood's tango, "Del Prado". The Baldwin-Wallace College Concert Band deserves its position as a top-ranking college ensemble. —R. L.

Bernstein Discusses Unusual Instruments

Carnegie Hall, March 26, noon.—For this young people's concert, Leonard Bernstein and the New York Philharmonic turned to "Unusual Instruments of Present, Past and Future". A factual report on the program alone will indicate the entertainment, instruction, and imagination Mr. Bernstein managed to pack into an hour's time. Fortunately, the concert (except for a bonus number, the two last excerpts from Mussorgsky's "Pictures at an Exhibition", led by Stefan Bauer-Mengelberg) was taped for presentation on television the next day.

After opening with the "Little Train of Caipira" from Villa-Lobos' "Bachianas Brasileiras" No. 2, Mr. Bernstein explained how the composer used ordinary symphonic instruments, plus some native Brazilian percussion instruments, to imitate a modern phenomenon like a train. Then the conductor introduced three members of the New York Pro Musica, who played treble, alto and tenor shawms in a 16-century Spanish Dance, "Alta", by De la Torre. Another quartet from the Pro Musica ensemble played old brass instruments in Gabrieli's Canzon Septimi Toni, alternating with a brass quartet from the Philharmonic. Next, for the first movement of Bach's Brandenburg Concerto No. 4, the solo group consisted of Pro Musica members playing two alto recorders, a Baroque violin, a viola da gamba, and a harpsichord. This group also alternated with a comparable ensemble of Philharmonic soloists.

Turning to today, Mr. Bernstein gave the premiere of Concerted Piece for Tape Recorder and Orchestra, by Otto Luening and Vladimir Ussachevsky, with the latter in charge of the tape recorder and its artificially created sounds. Another premiere ended this part of the concert: the third movement, "Tug of War", from Mark Bucci's Concerto for a Singing Instrument (Concerto for Kazoo), with Anita Darian singing into the child's toy instrument—and a thoroughly delightful ending it proved to be. —R. A. E.



Gary Graffman

Graffman Heard With Bostonians

Boston Symphony, Charles Munch, conductor. Gary Graffman, pianist. Carnegie Hall, March 26, 2:30:

Overture to "Leonore" No. 3 Beethoven
Piano Concerto in E minor Chopin
Variations, Chaconne and Finale Dello Joio
Excerpts from Act III of "Die Meistersinger" Wagner

The wonderfully transparent, silken sound of the Boston Symphony and the relaxed mood of Mr. Munch made the Beethoven and Wagner works a particular joy to the ear. These factors were also important in giving conviction and even significance to the Variations, Chaconne and Finale of Norman Dello Joio.

In its somewhat cool way, Gary Graffman's performance of Chopin's First Concerto was exceptionally beautiful, for the greatly gifted American pianist spun out the convolutions of the melodies with impeccable line and tone. The Romanze, particularly, gained from the chasteness of Mr. Graffman's style, a style that was not without its delicate coloration. The Rondo went at an extraordinarily fast pace. Mr. Graffman managed, with his astonishing technique, to make all the notes, but he had no time to individualize the phrases the way a more discreet tempo would have permitted. —R. A. E.

Shure Is Soloist With Philharmonic

New York Philharmonic, Leonard Bernstein, conducting. Leonard Shure, pianist. Carnegie Hall, March 26:

Concertino for Strings Pergolesi
Piano Concerto No. 1 Brahms
"Pulcinella" Suite Stravinsky
Symphony No. 7 Sibelius

This concert opened Leonard Bernstein's Pergolesi Commemoration in observance of the 250th anniversary of the composer's birth and the 20th Century Problems in Music series. Especially interesting was Leonard Shure's performance of the Brahms Concerto. His playing was very akin to Serkin's in its sturdy bigness. He also possesses the same intense nervous quality, which highly supercharged this performance. Mr. Bernstein's support was erratic in its fluctuation of tempos. The movement began ponderously and when he tried to move it along his forces seemed often at odds with one another. The second was more comfortable though the third was much too fast.

The Stravinsky "Pulcinella" was a delight. Mr. Bernstein used a small ensemble and produced a transparency that made every detail audible. The string body in the Stravinsky was proportioned to that of the Pergolesi with happy results. The concluding Sibelius Symphony was well-played with all its excesses evident. —J. A.

New York Chamber Symphony

Town Hall, March 27, 5:30.—A wide variety of 20th Century styles was demonstrated during this stimulating concert by the New York Chamber Symphony under Arthur Lief's direction. Selections ranged from the "old masters"—Webern (Symphonie, Op. 21), Hindemith (Kammermusik, Op. 24, No. 1) and Stravinsky (Suite No. 2)—to premieres: the first New York performance of a Concertino for Two Pianos, Strings and Trumpet by the late Robert Kurka, and the first performance anywhere of excerpts from "Letters from Japan", an uncomplicated set of impressions by Rebekah Harkness.

The Kurka Concertino, played with verve and skill by Milton and Peggy Salkind, is a light, busy affair in the first and third movements, and somewhat mournful in the second—a set of variations on the folk-song "Way-faring Stranger". It is not as impressive as some of Mr. Kurka's other work, but the instrumentation is novel, and might appeal to college or community chamber groups.

Since each selection on this somewhat long program called for different combinations of players, the traffic to and from the wings was fairly constant. But Mr. Lief is to be congratulated for rounding up such an interesting collection of seldom-played music. It was good to hear one of Benjamin Britten's earliest works—his attractive Sinfonietta, Op. 1—which he composed at the age of 18. And what fun it was to have a performance of Charles Ives' inventive "Washington's Birthday!" —W. L.

Armando Ghitalla . Trumpet

Carnegie Recital Hall, March 27.—No one would ever think that the trumpet could dominate a whole concert of chamber music without destroying the refinement and intimacy that this idiom creates. Yet what often seems unlikely in theory takes on a different aspect when approached with imagination and craftsmanship. This was proven many times over during this concert.

Mr. Ghitalla, who is a member of the trumpet section of the Boston Symphony, is a musician with all the prerequisites of a virtuoso plus outstanding musicality and taste. Assisted by various members of the Boston Symphony, Mr. Ghitalla presented the first performance of Alvin Lucier's Concerto plus the first New York performance of Johann M. Molter's Concerto No. 2 (C. 1735). The latter work is fairly routine, while Mr. Lucier's piece, composed especially for this concert, is attractive though its melodic material is over-extended.

The two works that showed the high achievement of contemporary writing for the trumpet as a chamber-music instrument were Hindemith's Drei Stücke and Yves Chardon's Sonata for Trumpet in D and Cello. Mr. Chardon's piece is written with a brittle imagination, using to the fullest the wide range of expressive devices inherent in both instruments. Samuel Mayes, cellist, and Mr. Ghitalla played the work to perfection. The neo-classical instrumental transparency of the Hindemith piece is a marvel of balance between the timbres of the five instruments (bass, violin, trumpet, clarinet and piano). It was played so that its tantalizing satirical qualities and engrossing contrapuntal textures could be heard with the utmost clarity.

This excellent program opened with Henry Purcell's Sonata No. 2 and closed with an Alessandro Stradella Sonata. —R. L.

opera at the metropolitan

Die Walkure

March 2.—Leonie Rysanek's Sieglinde is well known in Europe but this was her first performance of the role at the Metropolitan. Like everything she touches, this portrayal had an inspired, glowing quality about it. Miss Rysanek was not only a very fine actress but a lovely, believable Sieglinde. Though the part often proved a little too low for her voice to project it comfortably, her singing of "Der Männer Sippe" from the first act and "O hehrstes Wunder!" from the last act was memorable.

Karl Liebl was also heard in his first Siegmund at the Metropolitan. While this is a much better role for him than Tristan, he lacked sufficient volume in his upper register. His middle voice was firm and sure, but moments like the "Wälse! Wälse!" or "Siegmund heiss' ich" from the first act lacked the vocal power to give real dramatic impetus to them.

William Wildermann was heard in his first appearance this season as Hunding. His characterization was a forboding one, but vocally I prefer a more sonorous sound in Hunding's music.

Karl Boehm conducted and the remainder of the cast was familiar, with Margaret Harshaw, Jerome Hines, and Nell Rankin. —J. A.

Aida

March 3.—At this special non-subscription performance of Verdi's "Aida", the Amonasro was sung by Pavel Lisitsian, leading baritone of the Bolshoi Opera. He was the first Soviet singer to appear at the Metropolitan, and his single appearance was part of the American-Soviet Cultural Exchange program which will send George London to the Bolshoi this spring.

Singing in Russian, while his colleagues were heard in the usual Italian, Mr. Lisitsian made a strong impression. He is a commanding figure on the stage, and his acting was most convincing in the Nile Scene duet with Aida. His baritone is of excellent quality, and Amonasro's music lies well in his range.

At the end of the third act Mr. Lisitsian was given a thunderous ovation. He was recalled again and again with Antonietta Stella, in the title part, and Kurt Baum, the Radames, and there were numerous kisses and embraces all round. Giulietta Simionato, as Amneris, again gave a striking performance, one that the audience saluted with tremendous enthusiasm following the first scene of Act IV. Fausto Cleva conducted. —W. L.

Andrea Chenier

March 5.—The first "Andrea Chenier" of the season was ushered in amidst frantic screaming, cries of "bravo", shredded programs thrown from the balcony, and bouquets tossed on the stage. Much of this exuberance was justified. The cast was a familiar and favorite one—Zinka Milanov, Belen Amparan, Martha Lipton, Margaret Roggero, Carlo Bergonzi, Ettore Bastianini, George Cehanovsky, Gabor Carelli, Ezio Flagello, Alessio de Paolis, Norman Scott, Osie Hawkins, Calvin Marsh, and Lloyd Strang. Fausto Cleva conducted.

Miss Milanov was in exceptional voice and provided some rare vocal

moments, especially in the second duet and the first part of "La mamma morta". Mr. Bergonzi may not be an ideal Chenier, lacking the clarion brilliance the role often needs, but he did some splendid singing. Outstanding was his performance of "Come un bel dì di maggio".

The main vocal honors of the evening went to Mr. Bastianini who is an ideal Gerard. His voice was warm, full and effectively handled. The "Nemico della patria" brought a deserved ovation. Mention also must be made of Miss Amparan's moving third-act aria.

This production, last heard in the 1957-58 season, is still one of the Metropolitan's most satisfactory. The third act, especially, is an effective bit of theatre. —J. A.

Die Walkure

March 7.—Returning to the Metropolitan Opera after a season's absence, Martha Moedl sang the role of Bruennhilde in this fifth and final performance of "Die Walkure". Except for a rather tentative beginning with her opening "Ho-jo-to-ho", which was lacking in power, the distinguished German soprano outdid herself in making Bruennhilde the great figure Wagner had in mind, capturing and projecting every emotional and vocal nuance. With uncanny skill, Miss Moedl used body movements, facial expressions and vocal inflections to convey the innermost thoughts of the character she was portraying. Whether her voice is one of the great voices of the day or not really does not matter—it was a voice that fulfilled its purpose supremely well without calling attention to itself.

Another fine characterization was that of Hermann Uhde, who was singing his first Wotan of the season. Mr. Uhde's Wotan may be more human than god-like, but his conception of the role compelled respect and admiration. The baritone used his resonant voice to excellent advantage and his impeccable German diction allowed every word, even in the softest passages, to come across the footlights clearly and distinctly.

The other familiar principals in the cast who helped to make this performance of "Die Walkure" outstanding were Jon Vickers (Siegmund), Aase Nordmo Loevberg (Sieglinde), Nell Rankin (Fricka), and William Wildermann (Hunding). Gladys Lansing, a member of the chorus, replaced the indisposed Belen Amparan as Schwertleite, one of the Walkures. Karl Boehm conducted with a magic stick, for the orchestra never sounded better to this reviewer's ears. —R. K.

Fidelio

March 11.—This performance brought the first Metropolitan Opera appearance of Kim Borg as Don Pizarro. His performance was disappointing for most of the time his voice was overshadowed by the orchestra. The voice itself had little color and seemed forced. He proved a sinister looking and acting Pizarro, but his singing did not reinforce his characterization. The remainder of the cast was familiar—William Wildermann, Jon Vickers, Aase Nordmo Loevberg, Dezso Ernster, Laurel Hurley, Charles Anthony, William Olvis, and Calvin Marsh. —J. A.

Faust

March 12.—In this last "Faust" of the season, Nadine Conner made her only appearance as Marguerite. The soprano had decided that this performance would be her final one with the Metropolitan Opera.

Miss Conner made her debut with the company in 1941 as Pamina in "Die Zauberflöte". Among other roles she will be remembered by many for her moving portrayals of Mimi in "La Bohème" and Micaela in "Carmen".

In her last performance, Miss Conner gave us a beautifully sung and movingly acted Marguerite. It was hard to believe indeed that one was watching the soprano's farewell performance. At the second intermission, with the complete cast and Miss Conner's husband and two children present on stage, general manager Rudolf Bing presented to Miss Conner a silver tray in recognition of her service with the company.

Mr. Bing called Nadine Conner one of those singers "who left at the height of their powers—and much too early", like Lucrezia Bori, Rosa Ponselle and Amelita Galli-Curci. Miss Conner described her Metropolitan career as "the happiest nineteen years of my life". Many opera lovers will be sorry to see her leave the stage.

Others in the cast were Barry Morell, Jerome Hines, Robert Merrill, Helen Vanni, Thelma Votipka and Calvin Marsh. Jean Morel was the sensitive conductor. —B. I.

La Forza del Destino

March 12, 2:00.—This is the same cast that was scheduled for the March 4 performance which was not completed, owing to the death of Leonard Warren. At that time, Renata Tebaldi was making her first appearance of the season with the company as Leonora and Salvatore Baccaloni was also making his first seasonal appearance as Melitone. Mario Sereni at this performance sang Don Carlo for the first time this season.

This performance found Miss Tebaldi at her finest, which is a vocal state that few sopranos today can match. Her high B's and B flats were

rich and soaring, and her sublime pianissimos had a matchless quality of lightness. She also displayed some of her familiar faults—breathing in the middle of words and erratic rhythm.

Mr. Sereni's Don Carlo was a pleasant surprise. His voice is well suited to the role, and he never allowed himself to succumb to the obvious temptation of oversinging the part. Mr. Baccaloni's Melitone is a classic portrayal of this role and it was a pleasure to see him at this performance, which marked his 20th anniversary with the Metropolitan.

Like Mr. Baccaloni, the American baritone Frank Valentino has served the Metropolitan for 20 years, and the two artists were presented with inscribed silver traveling clocks by the Metropolitan. Lowell Wadmond, director and former president of the Metropolitan Opera Association, made the presentation before the curtain at the end of the first intermission.

Richard Tucker's Alvaro was so superb vocally that one could only wish that he had brought a little more dramatic restraint to his voice, with more singing and less sobbing. The remainder of the cast included Louis Sgarro, Jerome Hines, Mignon Dunn, Carlotta Ordassy, Alessio de Paolis, and Roald Reitan. A word of high praise must go to Thomas Schippers and the orchestra. —J. A.

Simon Boccanegra

March 15.—At the season's second performance of the Metropolitan's new production of Verdi's masterpiece, Frank Guarrera performed the role of Simon Boccanegra for the first time at the Metropolitan, and Renata Tebaldi was heard for the first time as Amelia.

Let it be said at the outset that Mr. Guarrera's performance was deeply impressive—by far the best thing, vocally and artistically, that he has ever done at the Metropolitan. It was a complete characterization, in which everything was used to best advantage. Gesture and inflection were called upon to make the voice sound heavier and darker in passages where Mr. Guarrera's natural (Continued on page 28)



Nadine Conner receives tributes at her last Metropolitan Opera performance, as Marguerite in "Faust" on March 12. With her, left to right, are Barry Morell, the Faust; Robert Merrill, the Valentin; Mrs. August Belmont, founder and president emerita of the Metropolitan Opera Guild; Jerome Hines, the Mephistopheles; Rudolf Bing, general manager of the Metropolitan; Jean Morel, conductor

Francis Poulenc

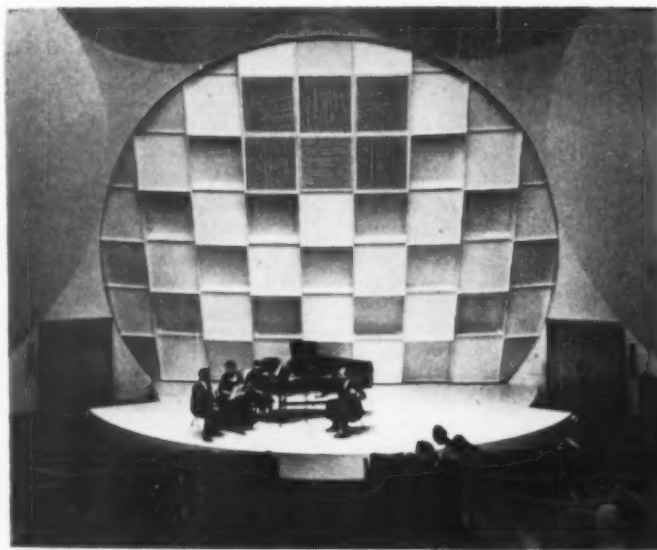
(Continued from page 7)

that was left unsaid in musical terms. Today, poets do not write in a manner that inspire me to song. I once told the young French composer Boulez that I was too old for René Char and that he was too young for Eluard. But aside from all that, I have written well over 100 songs and to write more would be to force myself in a direction in which I really have nothing further to say.

This prompted me to inquire into Poulenc's interest in contemporary vocal music. I knew, of course, of his great admiration for Webern and Alban Berg but, as he mentioned Boulez, I wondered what he thought of present-day vocal serial music. As it happened, he felt very strongly about it:

"I believe I'm right in saying that if the German language adapts itself beautifully to serial music, if the texts of Webern's works can be perfectly understood by one who knows German, if every word of Berg's 'Wozzeck' or 'Lulu' is magnificently clear, it is because serial music adapts itself perfectly to the German language. Let us not forget that the French language is syllabic and, therefore, every time a young French composer tries to put words to serial music, the words become unintelligible.

"There is no question that I have great respect for Boulez, one of the best young French composers, but I must admit that the one thing that spoils my pleasure of his work 'Marteau sans maître' (the text is by René Char) is the utterly unintelligible prosody. I do believe that the greatest problem for the French composer writing serial-music vocal



Suzanne Szabo

works (and this is the trend today) is to find the proper prosody when setting words. Any number of them use texts which sound as though they were translated — and badly so — from the German."

I wondered next whether Poulenc was as severe a critic of his own music as he was of others. There are innumerable works written between 1919 and 1959, including songs, choral works, piano works, concertos, chamber music, ballets, operas and even film music. I asked which, among these, he liked the least. His answer came immediately:

"My compositions for piano solo are, alas, my weakest! To make matters worse, there are quite a lot of them—my 'Mouvements perpétuels', 'Impromptus', 'Novelettes', 'Improvisations', etc. I would say that the piano solo is a musical form which really does not interest me. I have always loved and played the piano, but my piano compositions are perhaps too facile; they are, to be sure, well written for the instrument, which is one reason a number of great pianists have performed them. But they do not represent my truest feelings. I know only too well that I will never write a 'Gaspard de la Nuit' by Ravel or a Seventh Sonata by Prokofiev."

"Where I really feel there is originality is in the piano accompaniments to my songs. This is because of the challenge that is present when I must express in musical terms the feeling and meaning of the poem."

Though Poulenc decries his piano works there is no question that a good many of them are without a trace of affectation and some, such as his Toccata, are notable for sheer brilliance. What is also remarkable about his piano pieces are the very strict markings that indicate the manner in which they are to be played. Since a good many pianists and piano students play Poulenc's piano music, I asked him whether he might not give a general idea of how his pieces should be interpreted.

"Though I love them not," he said, "I do have fairly definite ideas on how my piano compositions should be performed. For one thing, if one does not play my music in an even tempo—that is, if one uses too much rubato—then all is lost. If one does not use a great deal of pedal—again, all is lost. I insist: If one avoids using the pedal, there is no use—it will be another composer he

is playing. I count on the pedal as a cook counts on cream to bind his sauce."

"Of course, those who will always play my piano compositions badly are the Germans; the German school is at the opposite end. Naturally, there are exceptions—for example, all Germans play Debussy badly—but, the one who plays him best is Gieseking. This is a miracle. There is no doubt, however, that the two pianists who have played my music best are Horowitz and Artur Schnabel."

This being said, I asked which of his works he liked best. The answer: his choral works and operas. Apropos his choral music, Poulenc was reminded of the very first choral piece he had ever written. It was, oddly enough, commissioned by the Harvard Glee Club in 1922. He related how overjoyed he was at this request and how he plunged into composing a boisterous a cappella drinking song, his "Chanson à Boire."

Upon its completion he sent it to the Harvard Glee Club and anxiously awaited news of its reception in America. His chagrin was overwhelming when he received a polite letter from Harvard saying that they had received the piece, but that, regretfully, it could not be performed, since the United States was in the midst of Prohibition and that any musical work condoning the imbibing of alcoholic beverages would be highly frowned upon! Poulenc had completely overlooked the state of spirits in America during the 1920s.

Our time was running out. A rehearsal of "La Voix Humaine" would be taking place shortly, and he did not wish to miss it. I had but one last question. Since "La Voix Humaine" was in the "profane" category of his musical output, I wondered if his next major work would be in the "sacred" category. He smiled. "You are right. My next work will be a 'Gloria', for orchestra, chorus and soprano solo. This work, commissioned by your Koussevitzky Foundation, will be performed next year in Boston, and I have already decided that the soprano solo part will be sung by your wonderful young American soprano Leontyne Price, whose voice I absolutely adore!"

With that Poulenc put on his coat and hat and we both went down into the February coldness. On the way he said: "New York is a city that stimulates me. Its air is good for me—I love its tempo, its excitement and speed. So much, so very much of importance in all the arts takes place in this wonderful city!"

He was right, for among the many musical events that have taken place in New York, none was as warmly awaited as the performance of "La Voix Humaine" and the presence of its charming and distinguished composer, Francis Poulenc.

contests

The Queen Elisabeth of Belgium International Musical Competition.

For original compositions in two categories: Symphony and chamber music. First prize: 150,000 francs for symphonic work and 100,000 francs for chamber work. Second prize: 75,000 francs for symphonic and 60,000 for chamber work. Third Prize: 50,000 francs for symphonic and 40,000 for chamber work. Deadline: Feb. 15, 1961. For further information write c/o

First Performances in New York

Chamber Works

Carter, Elliott: String Quartet No. 2 (Juilliard Quartet, March 25)
Cene, Edward: Trio for violin, cello, and piano (Chamber Music 60, March 13)
Luderman, Ezra: Sextet for winds and double bass (Ezra Luderman, March 18)
Martino, Donald: Trio for violin, clarinet, and piano (Chamber Music 60, March 13)
Ramsier, Paul: String Quartet (Music by Four Americans, March 14)

Choral Works

Kudryk, B.: "Election of a Hetman" (Dumka Chorus, March 20)

Opera

Berlioz, Hector: "Beatrice and Benedict" (Little Orchestra Society, March 21)
Kodaly, Zoltan: "Harry Janos" (Juilliard School of Music, March 18)
Offenbach, Jacques: "The Lady was a Kitten" (Ansonia Opera Circle, March 5)

Orchestra Works

Amirov, Fyot: "Azerbaijan" (New York Philharmonic, March 4)
Bucci, Mark: Concerto for a Singing Instrument (Kazoo), Movement III (New York Philharmonic, March 26)
Delano, Jack: "Offrenda Musical" (Camera Concerti, March 24)
Fetler, Paul: "Contrasts for Orchestra" (National Symphony, March 14)
Gardels, Julius: Scherzo from Fourth Symphony (Symphony of the Air, March 6)
Harkness, Rebekah: "Letters from Japan" (New York Chamber Symphony, March 27)
Kleinsinger, George: "The Swallow and the Prince" (Little Orchestra, March 5)
Kurka, Robert: Concertino for two pianos and orchestra (New York Chamber Symphony, March 27)
Lubin, Ernest: Variations on a Pastoral Theme (Brooklyn Philharmonic, March 5)
Luening, Otto-Ussachevsky, Vladimir: Concerted Piece for Tape Recorder and Orchestra (New York Philharmonic, March 26)
Wigglesworth, Frank: Symphony No. 2 (Contemporary Baroque Ensemble, March 8)

Piano Works

Braein, Edvard: "Lullaby and Scherzo" (Robert Rietling, Feb. 19)
Egge, Klaus: "Phantasy in Halling" (Robert Rietling, Feb. 19)
Harris, Arthur: Sonata (Mitchell Andrews, March 4)
Ley, Salvador: "Sembianza" (New Music Concerts, March 22)
Martino, Donald: Piano Fantasy (Chamber Music 60, March 13)
Morris, Harold: Sonata No. 5 (Composer's Group, March 7)
Saeverud, Harald: "L'Arpaletta eolia" (Robert Rietling, Feb. 19)
Shifrin, Seymour: "The Modern Temper" (Milton and Peggy Salkind, March 9)
Starer, Robert: Fantasia Concertante (Robert Starer, March 4)
Walker, George: Sonata No. 2 (George Walker, March 3)

Violin Works

Ley, Salvador: Piece for viola and piano (New Music Concert, March 22)

Viola Work

Luderman, Ezra: Five Portraits for solo violin (Ezra Luderman, March 18)
Pauer, Jiri: Sonatina for violin and piano (New Music Concert), March 22)
Turner, Charles: "Serenade for Icarus" (Music by Four Americans, March 14)

Vocal Works

Briccetti, Thomas: Three Songs (New Music Concert, March 22)
Cortes, Ramiro: "Guitarra" (Peter Binder, March 3)
Gaburo, Kenneth: "Stray Birds" (Leyna Gabriele, March 3)
Goossens, Eugene: "Epigram" (Roberta Bassett, March 13)
Hahn, Reynaldo: "La Paux" (Roberta Bassett, March 13)
Hollingsworth, Stanley: Five Songs to Poems of Emily Dickinson (Music by Four Americans, March 14)
Peyton, Malcolm: Four Songs from Shakespeare (Chamber Music 60, March 13)
Ramsier, Paul: "Night Songs" (Music by Four Americans, March 14)
Starer, Robert: "The Betrothal"; "Two Sacred Songs" (Robert Starer, March 4)

Palais des Beaux-Arts, 11 rue Baron Horta, Brussels.

Voice scholarships totaling \$1,500 will be awarded the best male and female singers competing in the 12th annual "Artists of the Future" contest sponsored by the Los Angeles Bureau of Music, Department of Municipal Art.

For the best unpublished short musical composition, a trophy will be awarded at Villa Montalvo (Calif.) on June 5 to mark the ancient custom of honoring the arts at the time of the classic Greek Olympiads.

Camille Antoinette Budarz has been awarded the Paderewski Foundation's travel grant. This grant enabled her to take part in the Chopin International Piano Competition held in Warsaw, Poland, Feb. 22-March 13.

In the recent composition contest sponsored by Mu Phi Epsilon, national honorary music sorority, Division I (The Mrs. H. H. A. Beach Memorial Award) winners were Williametta Spencer, Elizabeth Gould, and Blythe Owen. Division II winners were Anna Petrashek and Ardith Watts. Division III winners were Ethel Leginska and Sylvia Ghiglieri.

The Liszt Competition to be held at Town Hall, New York City, in April, has added to the prizes an appearance with the Little Orchestra Society and sponsorship by the National Association of Concert Managers in their 1960-61 tour of "New Artists".

The judges for the Liszt Sesquicentennial Contest will include Ania Dorfmann, Moura Lympny, Grant Johannesen, Seymour Lipkin, Jorge Bolet, Byron Janis, Howard Hanson, Frank Sheridan, Dimitri Mitropoulos, Gitta Gradova, Ozan Marsh, and Angela Weschler. Egon Petri is honorary chairman and Abram Chasins will be moderator.

Roy Bogas, pianist; Austin Reller, violinist; and Justeen Widoff, soprano, were the finalists of the Fresno (Calif.) Young Artist Awards.

Reynaldo Reyes will give a recital at the Baltimore Museum of Art on March 17 as part of the reward of winning the annual contest sponsored by the Baltimore Museum of Art.

Klaus G. Roy of Cleveland was named winner of the \$200 Arthur Shepherd Composition Contest. The winning work was a Sonata for Trombone and Piano.

composers' world

Wojciech Kilar, a young Polish composer presently studying with Darius Milhaud in Paris, has been awarded the Lili Boulanger Memorial Fund's annual award.

Remi Gassmann and **Oskar Sala's** electronic ballet "Paean" will be given its world premiere in Berlin in May.

Carlisle Floyd's new solo cantata for voice and orchestra, entitled "Pilgrimage", will be premiered at Syracuse (N. Y.) University's Festival of the Arts, April 19-30.

Alexander Tcherepnin received the American Opera Society of Chicago's David Bispham award for his opera "The Farmer and the Fairy" on Feb. 27.

Paul E. Nelson of Phoenix, Arizona, was awarded a Prix de Rome in composition for 1960-61.

Margaret Starr McLain, composer at Boston University, had her Symphony in E minor premiered by the Cleveland Women's Symphony on March 27.

On the occasion of the 100th birthday of **Hugo Wolf** on March 13, the International Hugo Wolf Society in Vienna will publish the first volume of a complete edition of his works. The completed works will cover 20 volumes.

Walter Piston has received a commission of \$5,000 from the Philadelphia Orchestra for a work of major symphonic proportions. This award will be an annual one.

On page 259 of the February Issue of **MUSICAL AMERICA**, the item on **Halsey Stevens** was in error. Mr. Stevens is a member of the University of Southern California faculty and has not concluded a publishing agreement with Carlv Music Company.

Mary Howe's Piece for Woodwinds and Horn was given by the American University Orchestra of Washington (D. C.) on March 31.

Recent programs in the New York area have been devoted to contemporary music. Among these were David Tudor's recital on March 28 with music by **Kurt Schwertsik**, **Cornelius Cardew**, **Franco Evangelisti**, **Gottfried Michael Koenig**, **Bo Nilsson**, **Sylvano Bussotti**, and **Karlheinz Stockhausen**; Composer's Forum series on March 27 with works by **Hugh Aitken** and **Gene Gutsche**; the Music in the Making series on March 18 with music of **Robert L. Sanders**, **John Bovicchi**, **Harry Somers**, **Edward T. Cone**, and **Howard Shanet**; Composer's Forum on March 6 with music of **Josef Alexander** and **Michael Colgrass**; Circle in the Square program on March 7 with works of **Henry Cowell** and **John Cage**; Chamber Music 60 program on March 13 with works by **Malcolm Peyton**, **Edward Cone**, **Donald Martino**, and **Yehudi Wyner**; and the New Music Concerts on March 22 with music by **Jiri Pauer**, **Thomas Briceotti**, and **Salvador Ley**.

Roger Goeb's "Iowa Concerto" and **Richard Hervig's** Concertino for Piano and Small Orchestra were premiered March 2 at the State University of Iowa in Iowa City.

Louise Talma has been named to receive the \$1,000 Marjorie Peabody Waite Award of the National Institute of Arts and Letters.

Egon Wellesz has been awarded the Great Golden Medal of Honor by the Republic of Austria. Mr. Wellesz, born in Vienna, now lives in Oxford, England.

Thomas N. Rice had four works performed on a program devoted exclusively to his music at the North Carolina Museum of Art in Raleigh.



Norman Singer, Dean of the Aspen School of Music and Director of the Aspen Music Festival in Colorado, uses his Norelco "Continental" to play a tape by a young pianist who has applied for admission to the celebrated summer school. "The Norelco 'Continental' is our choice because the prime requisites for a tape recorder at Aspen are ruggedness, versatility and high fidelity," states Mr. Singer. "A first-rate tape recorder like the 'Continental' is an essential item for an active music school. By studying the tapes, students learn to criticize constructively their own compositions as well as their own instrumental and vocal performances." The Norelco "Continental" is a product of North American Philips Co., Inc., High Fidelity Products Division, Dept. 124, 230 Duffy Avenue, Hicksville, Long Island, New York.

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opera at the metropolitan



Renata Tebaldi as Amelia

(Continued from page 25)
voice was a bit light for the role. There was a constant sense of nuance, as in the touching recognition scene and in those magical final pages of the score.

And always, Mr. Guarrera held the stage; his inner intensity and conviction were unfaltering. In the ensembles, he sought both vocal balance and dramatic integration. In short, an admirable achievement, which won him a deserved ovation. In recent years, this artist had sunk into a comfortable routine at the Metropolitan. Given a major challenge and a major opportunity, he surprised us with his creative energy and vocal resourcefulness.

Miss Tebaldi used her resplendent voice with increasing freedom and plasticity as the evening progressed. Her first aria, it is true, did not have the gossamer quality and soaring lightness that one had hoped for, but from then on, her singing was one marvel after another. Who could forget those impeccable trills, in the famous ensemble in Act I, Scene 2, or her hair-raising duets with Richard Tucker? Dowdily costumed by Motley in a style more evocative of the Court of Queen Victoria than of the



All photos by Louis Melancon
Frank Guarrera as Bocanegra

Italian Renaissance, she also treated Margaret Webster's stage directions a bit casually. But who cared, as that golden voice bathed us all in its waves of irresistible splendor?

Mr. Tucker has been singing superbly all season, and a word of special praise should go also to Ezio Flagello, whose Paolo deserved more appreciation from the audience than it received. Also excellent were Giorgio Tozzi, as Fiesco; Norman Scott, as Pietro; and Robert Nagy, as a Captain.

Dimitri Mitropoulos obtained a consistently exciting performance from the orchestra, though he has not yet captured to the full Verdi's magical evocation of ebbing life and vitality in the closing pages of the score. —R. S.

Fidelio

March 16.—The sixth and final performance of Beethoven's "Fidelio" included Paul Franke's first appearance as Jaquino, the turnkey. It is a small part, to be sure, but Jaquino is included in a lovely first-act quartet, and it is he who announces the arrival of Don Fernando in the second act. Mr. Franke made the most of his opportunities, especially in the stirring quality of his voice when he announced the Minister of State's approach.

All the other principals—Aase Nordmo Loeberg, Jon Vickers, Giorgio Tozzi, Hermann Uhde and Laurel Hurley—were heard in previous performances. Karl Boehm conducted, and once again his orchestra's electric performance of the "Leonore" Overture No. 3 before the last scene set off tumultuous applause from the crowded house. —W. L.

Der Rosenkavalier

March 17.—The season's final performance of "Der Rosenkavalier" was signalized by Leonie Rysanek's first performance of the role of the Marschallin at the Metropolitan. There were also four seasonal "firsts". Hilde Gueden (in her only appearance here this season), as Sophie; Risé Stevens, as Octavian; Martha Lipton, as Annina; and Albert Da Costa, as the Singer.

Be it said from the outset that Miss Rysanek had to contend with a singularly lackluster performance. Erich Leinsdorf, who had conducted the first performance of the season with such verve, merely waved his stick on this occasion, totally without inspiration. And Oscar Czerwenka, whose Ochs had possessed animation and vivid detail, went through this performance in

an excruciatingly careless fashion. Even his make-up was slipshod.

Nonetheless, Miss Rysanek wove a potent spell, and during the famous monologue not a breath was to be heard in the house—always the acid test. Her fine-spun, transparent, incredibly delicate tones were exquisitely phrased and her diction was impeccable.

Psychologically, this is different from any Marschallin I have encountered. Miss Rysanek makes the woman very introspective—almost Stanislavskian—and we see her feelings by peering deep within—as if looking down a deep well. Once she realizes that it is "heute", not "morgen" that she must make her great renunciation, the Marschallin never emerges from her inner tragic quietness. I am afraid that the audience missed some of the subtlety of this conception, owing to the uninspired conducting and generally perfunctory atmosphere.

Miss Stevens has long been world-famous as Octavian. She was careful with her voice and knew just which phrases to bring out. Many of them were fresh and gleaming in quality. Octavian has matured a bit—but he is still an impetuous lover and impish in the last act.

Miss Gueden's voice carved its accustomed silver arabesques with faultless line and shape. But on this occasion, one could scarcely say that she was much concerned with the role, dramatically. Sophie looked and acted as if this were her third or fourth wedding—not her first! Miss Lipton and Mr. Da Costa were both excellent. The real fault of this performance lay not with the singers but with the conductor. Please, Mr. Leinsdorf—you began so well! —R. S.

Andrea Chenier

March 18.—A hair-raising performance of Giordano's admirable virtuoso vehicle was the result of the first appearances this season of Renata Tebaldi as Maddalena, and of Richard Tucker in the title role. Both of these artists have the superb, ringing voices, the operatic flair and the grand manner which can turn this music into one exciting moment after another.

Miss Tebaldi broke our hearts with "La mamma morta" and Mr. Tucker's "Improvviso" made it plain that we were going to have an evening of transcendent singing. The death scene left the whole house delirious—I have never heard it more soaringly and impetuously delivered.

As if inspired by the example of the two newcomers, the entire cast was in top form. Ettore Bastianini's singing as Gerard was of the order of Miss Tebaldi's and Mr. Tucker's—and all the others deserve highest praise; especially Margaret Roggero (La Bersi) and Belen Amaran (Madelon). Fausto Cleva again conducted. —R. S.

Parsifal

March 21.—A new Parsifal brought special interest to the season's first performance of Wagner's consecration music drama, last heard on April 4, 1958. He was Karl Liebl, who proved a musically adequate and dramatically tasteful and intelligent Parsifal—something we have needed for a long time. There were five other Metropolitan "firsts" in the cast, in lesser roles: Mildred Allen (First Esquire), Robert Nagy (Fourth Esquire), and Teresa Stratas, Mignon Dunn, and Joan Wall (Flower Maidens).

Since "Parsifal" is a drama of the

spirit rather than the flesh, of the imagination rather than reality, the mood, the spirit in which it is performed are all-important. And here I reach a critical dilemma, for while I deplore the violence and highly un-mystical approach of Erich Leinsdorf, I must give him great credit for maintaining consistent emotional and musical vitality and carrying his audience with him. The orchestra won some of the major ovations of the evening. Nonetheless, I must point out that the brasses seemed to be playing "Götterdämmerung" all evening (never have I heard such volume and brio) and—admirable as the orchestra sounded—the divine tenderness and serenity, the infinity of Wagner's music often eluded Mr. Leinsdorf. Only in the Good Friday scene did he weave this spell.

It has long been plain that Hermann Uhde is one of the most distinguished singing actors at the Metropolitan. His Amfortas was a joy to watch. True, one had to make vocal allowances—he had to spread his voice a bit in climactic phrases and it was not always full or stable



Hermann Uhde as Amfortas

enough. But what a magnificent portrait! Here was a knightly figure of grace and majesty—transfigured by suffering. Seldom does one encounter such finish and subtlety of characterization and plasticity in the opera house.

Jerome Hines is, of course, the ideal Gurnemanz. A man of deep personal religious convictions, he dedicates his superb voice and commanding stature completely to Wagner's sublime music. Few people ever hear him in the Good Friday scene without tears in their eyes. Mr. Hines' make-up (with silvery locks and beard) is right in Act III, but he should have a more flexible and natural-looking beard. It was disturbing to see it moving rigidly with each musical phrase.

Martha Moedl is an excellent Kundry (even though she does not reach the heights in this role that Astrid Varnay and Kerstin Thorborg did). Her voice caused her trouble in top phrases in Act II—but then, it always does. Miss Moedl is a shining example of an artist whose dramatic and musical intelligence triumph over fundamental vocal weaknesses, making us forgive them through the sheer magnetism of her performances.

Gerhard Pechner is a veteran Kling-sor and I regretted the cut in the scene between him and Kundry in Act II, Scene I. Her savage question, "Bist Du keusch?"—a marvelous touch—was missing.

The flower maidens are still hide-

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ously costumed, but they sang very smoothly and beguilingly. William Wildermann was a properly sepulchral Tituel, and all of the lesser figures sang well.

The choruses did not fare so well. The offstage choruses were frequently almost inaudible and the knights also sang somewhat anemically. Of course, the terrible acoustical conditions of the Metropolitan stage make these "Parsifal" choruses an all-but-insoluble problem.

To sum up—with all its shortcomings, this "Parsifal" welded the audience into a communal realization of Wagner's shattering musical and psychological genius. People left the house purged and purified — even though the last word had not been spoken! —R. S.

Tosca

March 22.—Superbly jeweled and gowned, Antonietta Stella appeared as Tosca for the first time this season. She was not in her best voice and seemed plagued by a cold. Consequently she held her voice down most of the evening which created some surprisingly effective moments. Temperamentally she is ideal for the role. Though some of the second act was overly exaggerated, it had a potent dramatic thrust that often was chilling.

Appearing as Mario for the first time this season was Carlo Bergonzi. He is better suited for this role than the more dramatic parts he has done this season. In a lyric role such as this his voice has a freshness and buoyancy which is a delight.

Cornell MacNeil's Scarpia is dramatically more secure and satisfying than it was at the first of the season, and, as ever, his rich voice provides some of the finest moments of the evening. Much of the tense excitement of the drama was due to Dimitri Mitropoulos' firm hand in the pit.

—J. A.

Simon Boccanegra

March 25.—Zinka Milanov and Carlo Bergonzi sang the roles of Amelia and Gabriele Adorno for the first time at the Metropolitan in the season's third performance of Simon Boccanegra. Neither brought very much in the way of characterization to their respective roles. Of the two, Mr. Bergonzi used his beautiful tenor voice to consistently better advantage, although his singing was, to put it bluntly, rather bland for the part. Miss Milanov did her best singing in the ensembles where her naturally opulent voice often soared above the others with its customary splendor.

Others in the cast carried over from the previous performance were Frank Guarrera in the title role, Giorgio Tozzi, Ezio Flagello, Norman Scott, Robert Nagy and Maria Yauger. Dimitri Mitropoulos conducted. —R. K.

La Traviata

March 26.—The season's eighth performance of this ever-popular Verdi work featured the Metropolitan debut of Piero Cappuccilli as Germont, père. Mr. Cappuccilli is a native of Trieste and has been heard in opera there as well as in Milan, Venice and Palermo, among other cities. His is a baritone voice of good quality which he projected very well. It is not a particularly exciting voice, and did not, on this occasion, reveal a great deal of color. Mr. Cappuccilli's characterization of Alfredo father's was on the stern side, as is appropriate, and there was little variation in the portrayal, even as Vio-

letta's death approached. The audience was vocal in its approval of the baritone's "Di Provenza." —W. L.

Don Giovanni

March 28. — Jerome Hines took over the title role of the Mozart opera for the first time in a subscription performance this season on this occasion, although he had sung it in one of the matinees for school children. Vocally, Mr. Hine's performance was as luscious as ever and full of verve. Dramatically, his was a curious impersonation, for this was less a fun-loving scoundrel enjoying his seductions than a sardonic, uneasy individual seemingly driven to his pleasures by alien forces within. The characterization was not quite sharp enough to compensate with forceful drama for the loss of the brilliance that a gayer Don provides.

Jan Peerce, the other newcomer to the cast, sang Don Ottavio's two arias with his wonted stylishness. Others heard were Eleanor Steber, Lucine Amara, Roberta Peters, William Wildermann, Ezio Flagella, and Theodor Uppman.

Martin Rich, who had conducted at children's matinees, led the opera for the first time at a subscription performance. He kept the work neatly in hand, well paced, and shrewdly balanced between instrumental and vocal ensembles. More finesse and excitement should be expected only from a conductor who has many full rehearsals at his disposal. —R. A. E.

Tosca

March 30.—One of the most absorbing portrayals this season at the Metropolitan was Hermann Uhde's first Scarpia with the company. Linking himself to a legendary Scarpia, Antonio Scotti, through Scotti's costume, Mr. Uhde was the most gripping artist I have seen in this role. His sharp craggy features and his lean body together with an uncanny sense of dramatic timing took the role far beyond a stock operatic character. No gesture was awkward or self-conscious. He was always the aristocrat, never stooping to attack Spoletta physically or over-bullying the Sacristan. His eyes, his mien, and his powerful bearing did this far more effectively than any violent gesture. I will grant Mr. Uhde was uneven vocally. The voice is not as big as the role often needs, especially in the "Te Deum". To compensate he seemed to push his voice unnecessarily and to attempt to color it beyond its natural state. Also, he tended to over-enunciate, perhaps not being completely at home in Italian. But even the harshness which was present at times in the voice seemed right. The portrayal was powerful enough to nullify the numerous vocal deficiencies.

To complement Mr. Uhde's Scarpia was a glowing Renata Tebaldi in her first appearance of the role this season. Miss Tebaldi was in glorious voice and even more important her portrayal was never overdone or exaggerated. In short she is an ideal Tosca, entirely convincing and vocally majestic. She earned an ovation for her "Vissi d'arte" that must be unique in the house's history.

Completing the trio of principals was Barry Morell in his first Mario of the season. He sang with an unaccustomed fire and intensity. His voice seemed bigger than it has on previous occasions and the "Vittoria" in Act II brought an out-burst from the audience which threatened to halt the performance. —J. A.

Andrea Chenier

March 31.—Radiant and wearing a becoming blond wig, Antonietta Stella sang her first Maddalena at the Metropolitan. Miss Stella was in excellent voice. This, with her trimness and sterling dramatic sense created the finest characterization of the role I have seen. Her approach to the role was exceptional in its youthfulness and freshness. With her, the character went through a credible metamorphosis from an irresponsible young girl in the first act to the mature and resolute woman in the last.

Appearing for the first time this season were Lorenzo Alvaro as Mathieu and Clifford Harvuot as Chenier's friend Roucher. Both contributed much to the evening's excitement. —J. A.

Other Performances

On March 14, Eugenio Fernandi sang his first seasonal Alfredo in "La



Eleanor Morrison

Antonietta Stella as Maddalena

Traviata"; on March 23, Kurt Adler conducted his first "Don Giovanni" at the Metropolitan; and on March 29, Mario Sereni sang his first Amonasro in "Aida" at the Metropolitan.

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Ansonia Group Gives Offenbach Operetta

The Ansonia Opera Circle presented the first American performances of a one-act operetta by Jacques Offenbach, "The Lady Was a Kitten", on March 5, 12 and 19 in the Chapter Hall of Carnegie Hall. Also on the bill was a new English version of Mozart's "The Impresario" by Frederic Popper, director of the opera-in-the-round group.

Offenbach's four-character comedy was composed in 1858. A few years ago Frank Merkle, editor of *Opera News* and a contributor to *MUSICAL AMERICA*, came across the score and made the translation into English. The title in French, "La Chatte métamorphosée en femme", is almost a resume of the plot. An eligible bachelor's cat is turned into a vivacious young cousin by an enterprising magician. There are several striking ensemble numbers, and a demanding aria for the soprano, sung at the performance of March 12 by Virginia Carroll. The humor, however, becomes somewhat labored before the denouement. Rolf Wallerstein, tenor; Lois Rippel, contralto, and Sol Epstein, baritone, along with Miss Carroll, sang with enthusiasm.

Mr. Popper's version of "The Impresario", based on Boris Goldovsky's English translation, is agreeable. It was well sung by Mr. Wallerstein, Trudi Trice and Isabella Mebane. Mr. Popper conducted the twin bill from his piano.

—W. L.

Manhattan School Presents Two Operas

Manhattan School of Music, March 16.—The opera workshop of the Manhattan School of Music presented Puccini's "Il Tabarro" and "Suor Angelica", both sung in English. In "Il Tabarro", Joanna Meier, the Georgette, had a bright, lovely voice and sang with secure craftsmanship and intelligence. As Michel, Charles Woodul's singing was sonorous though rather throaty in quality. He displayed good vocal training and the ability to project well. James Vitale was a virile-looking, songful Lucien. His graceful singing was usually accurate. The principals were dramatically effective—in fact, terrifyingly so in the final scene. Also in the cast were Philippa Leeds as Frugola, Francisco Del Campo as Tinca, and Donald Meyer as Talpa. Hugh Ross conducted the well-paced performance.

In the title role of "Suor Angelica" Lucille Perret sang sensitively and vividly. She produced a fine sustained pianissimo in her highest register although her voice was not always well-regulated at forte. Miss Leeds, the Princess, had a flexible, evenly produced and colorful voice. Miss Meier was an effective Abbess. In other roles were Marilyn Turner, Patricia Brown, Beatrice Rippy, Eunice Wolkin, Maeretha Stewart, Elizabeth Anguish, Isabella Kafka, Carolyn Cubbin, Ursula Kuhlmann, Yoshiko Ito, Martha Husser and Charlotte Solar. Nicholas Flagello conducted well.

The stage director for the double bill was Carleton Gauld, the able pianist, Louis Bagger. The two operas were scheduled to be repeated March 17 with the following cast

changes: Joseph Eubanks, (Talpa), Miss Turner (Frugola); Gloria Ciricillo (Suor Angelica), Angelica Lozada (Sister Genevieve).—D. J. B.

Opera Workshop Stages Two Novelties

Hunter Playhouse, March 17.—In honor of George N. Shuster, retiring President of Hunter College, the Hunter College Opera Association presented a twin bill of opera, the first, "The Prima Donna" by Arthur Benjamin, and the after-piece, Puccini's "Suor Angelica". Both works were sung in English and were repeated on March 18 with some changes of cast.

Mr. Benjamin's opera is not new, but its performance history here is sketchy. This was believed to have been its first fully staged performance with orchestra. Its libretto, by Cedric Cliffe, is a variation on Mozart's "The Impresario". This time the two prima donnas (members of the opera chorus, actually) are brought in to entertain the wealthy uncle of a penniless young man and his friend. The night is saved when the squabbling sopranos are amusingly replaced by the host's maid, who turns out to be a fetching soloist.

"The Prima Donna" is old-fashioned in story and musical ideas, but it was played and sung with charm and good humor by a willing cast, the most prominent being Katherine Bryan, Helen Strine, Cyrel Roodney, Armand McLane, Erbert Aldridge and Stan Porter.

Puccini's one-act "Suor Angelica", which was given its American premiere at the Metropolitan 40 years ago, has never been a staple item in the world's opera houses. What gave this production and "The Prima Donna" real distinction were the striking sets and costumes created by Eldon Elder. They were lavish and more imaginative than some of the fully professional productions seen in New York this season.

William Tarrasch conducted both operas effectively, and Rose Landver was director. Martha Stotler received considerable applause for her portrayal of the tragic Puccini heroine.

—W. L.

Hary Janos In American Premiere

Juilliard Concert Hall, March 18.—The American premiere of Kodaly's folk opera "Harry Janos" was given by the Juilliard Opera Theatre on three successive evenings, with partially alternating casts. The familiar music was nicely set forth by the conductor, Frederic Waldman, with the authentic Hungarian flavor provided by the zymbalon (played by Toni Koves Steiner) as an important ingredient of the orchestra. The singing was good, the production and stage direction by Frederic Cohen and Elsa Kahl smooth, and the sharply colorful playing-card costumes and sets by Hermann Markard gave the work a perfectly stylized enchantment.

What was missing to make it a really memorable evening was a dramatic point of view. Perhaps this was inevitable. "Harry Janos" (or Janos Hary, to put the given name first, "Janos" being equivalent to "Johnny") is, in one sense, an elaborate shaggy-dog story, an affectionate joke by the Hungarians on themselves. Like professional or shop humor, this part does not translate easily. On another plane, it is filled with Magyar nostalgia and folk-pride, which foreigners can appreciate intellectually, but not so easily feel at first hand. We know what it all means if it is explained to us, and from time to time we laugh because some individual bit of business is made funny, not because we are really having fun—the instinctive sort of fun the composer aid librettists envisioned.

The words by Bela Paulini and Zsolt Harsanyi, including much spoken dialogue, were first translated into English by Edward J. Dent and Dennis Arundell. A new version, however, less "British" and more "American" perhaps, was commissioned by the Juilliard School of Music for these performances, and executed by David Shaber and Peggy Simon. It was not much help, and the "shagginess" of the ending was quite lost in a sentimental fog, never injected by Dent and Arundell or present in the original, and redolent of Hollywoodish attempts to add last-minute "significance".

The acting was of more variable quality than the singing, also perhaps due in part to deficiencies in the dialogue. As interpreted on Friday by William Whitesides, at any rate, Janos the braggart emerged far better than Janos the dreamer and fantasist, so he

Kodaly's "Harry Janos", given its American premiere by the Juilliard Opera Theatre during March, had "playing card" costumes by Hermann Markard. In this scene, left to right, are Marnell Higley, William Whitesides, Ronald Freed, and Ellen Berse



Impact

was a bit colorless and humorless, and thoroughly extrovert, while his sweetheart (Perryne Anker) was little more than perky. Under this treatment, the choicest roles were the foppishly scheming courtier of Ronald Freed and the cowardly Napoleon of Jerome Heller. There is little that is truly "operatic" in the modest vocal part of this score, so the musicians and the stage crew were the real "prima donnas" of the evening. They at least were given plenty to work with by Kodaly and by the very talented Mr. Markard. The staging of the mechanical clock scene was a particular delight. —J. D.

Little Orchestra In Berlioz Opera

Carnegie Hall, March 21.—Thanks to Thomas Scherman and his Little Orchestra Society, Berlioz's last work, "Beatrice and Benedict", at long last—98 years after it was written, to be exact—received its first American performance on this memorable occasion.

To be sure, the opera was given in concert form, and not without certain modifications. In this performance, Somarone's role was curtailed and combined with that of a narrator for which an English narrative was supplied by Arnold Sundgard. Berlioz's spoken dialogue was dispensed with entirely. The opera proper, though, was sung in the original French. Whatever other alterations Mr. Scherman may have made in preparing this concert version, he has undoubtedly come up with a hit that should rival "L'Enfance du Christ" in popularity. Like the oratorio, the opera is a masterpiece of its kind and represents Berlioz at his most felicitous.



Whitstone Photo

Thomas Scherman conducts a rehearsal of Berlioz's "Beatrice and Benedict" for its American premiere. Left to right: Robert Goss, Mr. Scherman, Adele Addison, and Irene Jordan

No one has captured the witchery and mystery of night more magically than Berlioz does in the closing duet "Vouez soupirez Madame" of the first act, which is sung by Hero and Ursule. Berlioz rounds off the act, too, with one of those shimmering, pianissimo orchestral codas such as only he could write. The trio "Je vais d'un coeur aimant" for the three female leads—Hero, Beatrice and Ursule—in Act II, rivals in sheer sensuous beauty the final Trio in "Der Rosenkavalier". The work abounds in arias for all the principal characters, each one seemingly more beautiful than the one that went before it, and ensembles of Mozartian perfection as

well as stirring choruses and beautifully wrought instrumental interludes.

In addition to the citation he received from the Berlioz Society at the close of the intermission, Mr. Scherman deserves a word of thanks for assembling an excellent cast to sing in this performance.

Adele Addison, as Hero, was not at her best at the beginning of her first aria, "Je vais le voir", but managed to get her vocal resources under control before she reached the long, difficult, mocking and thoroughly Mozartian coloratura cadenza which climaxes the aria and from there on sang with her usual and accustomed artistry. Irene Jordan used her dra-

matic soprano voice tellingly as Beatrice and in her great aria "Dieu! que viens-je d'entendre" supplied one of the major highlights of the evening. Madelyn Vose's warm, mellow mezzo-soprano not only blended in beautifully in the ensembles, but, as Ursule, she was the perfect foil for the two other sopranos.

Michel Senechal's typical French tenor voice, nasal and reedy, and his style of singing, was just right for the role of Benedict. Robert Goss, baritone, acquitted himself well in the double roles of narrator and Somarone, as did Hugh Thompson, baritone, and Jan Rubes, bass, in the roles of Claudio and Don Pedro, respectively. The Choral Art Society, William Jonson, director, sang the choruses with beauty of tone and fervor while Mr. Scherman and the regular members of his Little Orchestra simply outdid themselves. —R. K.

Fred Patrick Opera

The Fred Patrick Opera Company presented "La Traviata" on March 26 for the benefit of Villa Maria Academy. The cast included Martha Stotler, Violetta; Abby-Maria Beierfeld, Flora and Annina; Nico Castel, Alfredo; Fred Patrick, Giorgio Germont; Fred Skidmore, Gastone; Dan Merriman, D'Obigny; Kenneth Newbern conducted.

Community Opera

Community Opera, Inc., has given several performances of "Amahl and the Night Visitors", "Hansel and Gretel", and "La Perichole", in New York and Brooklyn auditoriums in recent months. William Spadn, Gladys Mathew, and Donald Comrie have conducted.

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Netherlands Chamber Choir

Kaufmann Concert Hall, March 2 (Debut).—The Netherlands Chamber Choir of Amsterdam—ten women and eight men—made its first New York appearance as part of the Wednesday Evening Chamber Music Series.

Founded in 1937 by its present conductor, Felix de Nobel, the group centered its program on music it has recorded during recent years, church music of the 16th century. Beginning with a five-part canon, "Sanctus", by Jacobus Clemens Non Papa (1510-1558), the group continued with "Parce Domine" of Mathieu Gascoigne, Hans Leo Hassler's stunning setting of the "Pater Noster", Sweelinck's "Psaume 150", and four charming French chansons of Di Lasso, "Trois Chansons" of Ravel, and, in English more clearly understood than that of some native choral groups we could name, "Reincarnations" by Samuel Barber. Several attractive Dutch songs were also given, in addition to three encores.

The visitors from Holland have many admirable qualities. Their ensemble is as closely integrated as that of a string quartet. The closest attention is given to phrasing, to proper entrances and exits. In the remarkable "Pater Noster", the perfect intonation and blended sound had more the quality of a cathedral performance rather than a dimly-lit concert hall.

Mr. Nobel and his choir are not restricted to sacred texts. They were equally successful with secular music, particularly the folk music of their native land. —W. L.

Peter Binder Baritone
Leyna Gabriele Soprano
Jorge Querol Pianist

Carnegie Recital Hall, March 3.—This concert was sponsored by the Institute of International Education and all three young artists, as well as the composers of the new works heard, have received grants from this organization to assist them in completing their training. All but Mr. Querol received Fulbright grants for study in Italy. He is from Barcelona, and is presently completing his studies at the New England Conservatory.

The high point of the evening was the first performance of Ramiro Cortes' "Guitarra", three songs to poems of Garcia Lorca. These are



Felix de Nobel

beautiful pieces in strongly Spanish design. They are atmospheric, but never obvious or contrived. They flow with an ease and sureness that marks the work of a solid composer. As for Mr. Binder, this highly intelligent and musical singer did an ideal job with the composer at the piano. He was also heard to fine advantage in four Schubert songs.

Another first performance was given of a song group by Kenneth Gaburo, sung by Leyna Gabriele with Helena Kaprielian, pianist. The five songs, called "Stray Birds" to poems of Tagore, are sung without break. They are tightly made and appeared to be serially constructed. They are mainly characterized by jagged Stravinskian vocal lines. However they were constructed, serially or not, they sounded sterile and overly derivative. Miss Gabriele sang them with a brilliant but often uncontrolled voice. She was also heard in songs of Marcello and Pizzetti.

Mr. Querol opened the program with rather routine performances of four sonatas from the Spanish Baroque. These pieces, by Padre Jose Galles, Padre Antonio Soler and Mateo Albeniz, are rarely heard but charming pieces in the spirit of Scarlatti. Mr. Querol concluded the program with the Persichetti Third Piano Sonata. —J. A.

Christian Ferras . . . Violinist
Pierre Barbizet Pianist

Rogers Auditorium, March 3.—New Yorkers who braved the blizzard that paralyzed traffic for a couple of days to hear these two distinguished French artists play a program of three Beethoven sonatas were more

than compensated for their trouble and discomfort. The content could not have been more satisfying, including as it did the wonders of the Seventh, Eighth, and Ninth Violin Sonatas—Op. 30, No. 2, in C minor, with its typically Beethovenian strength and depth; Op. 30, No. 3, in G major, with its contrasting exuberance and "champagne" sparkle; and Op. 47, the beloved and familiar "Kreutzer" Sonata. Mr. Ferras and Mr. Barbizet played not only flawlessly, in terms of tone, pitch, rhythm, tempo, and phrase inflection, but also with a rapport and coequal artistry that are rare in an era when violin virtuosos tend to dominate their so-called accom-



Christian Ferras

panists. There is some significance in the fact that Mr. Barbizet played, like his fellow performer, from memory, and the perfection of ensemble, the give and take in leadership of the music was a constant source of pleasure as the music unfolded. The necessarily sparse audience greeted the players with justified warmth. Let us hope that on their next visit they suffer no disastrous weather conditions and find the capacity audience they deserve awaiting them.—R. A. E.

George Walker Pianist

Town Hall, March 3.—George Walker was heard in a recital of piano music that included the New York premiere of his own Sonata No. 2. It was effectively pianistic, a blend of romantic and some of the more conservative modern idiomatic elements.

Performances of the Mozart Sonata in C minor, K. 457, and Beethoven's Sonata in F minor, Op. 57, were well studied. Good proportions and fine

control were evident. Technique is not a problem for Mr. Walker. There were also tendencies to be overcareful, toward disconnectedness in phrasing that hampered the music's spontaneous flow.

Two Chopin Etudes from Op. 10 (No. 6, in E flat minor, and No. 8, in F major) were competently played, but Liszt's "Funérailles" had much richer hues and more vivid expression. In Ravel's "Gaspard de la Nuit", "Ondine" was brilliant; "Le Gibet" had sustained delicacy of touch; and "Scarbo" had ebullience. —D. J. B.

Starer Chamber Music

Carnegie Recital Hall, March 4.—This program was the first of a promising series of concerts to be devoted to the music of four New York composers. Robert Starer, of the Juilliard School of Music faculty, was the first heard on the series.

Starer was represented by four works ranging from 1947 to 1959. The high point of the concert was his Sonata for four cellos, played in a superb manner by the New York Philharmonic Cello Quartet (Laszlo Varga, Nathan Stutch, Martin Ormandy, and Asher Richman). This is an instrumental combination which is tricky to handle as all four instruments are exactly alike in color, range, and capability. Starer seems to have a sixth sense when it comes to string writing. What he writes, always sounds. (Is he perhaps a string player himself?) The end result was a muscular driving work with an especially poignant and moving slow movement. The final Presto bristled with sharp rhythms.

Equally interesting was the Fantasia Concertante for piano, four hands, being given its first performance. It is good to see a composer interested in this absorbing form of music-making, so popular in the 18th and 19th centuries. It is a highly effective work, often brooding, often rhapsodic. This is a work that would be even more effective if orchestrated. It was performed by Lillian and Irwin Freundlich.

The program opened with Five Miniatures for Brass, well-made pieces, but not of special significance. Of the five songs sung by Johanna Hart, soprano, with the composer accompanying, "The Betrothal" and "Two Sacred Songs" were receiving their initial performances. The songs in general made little impression on

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me. Perhaps this was due to the fact that they were so poorly sung. Miss Hart's diction was unintelligible and she sang with an unsupported voice. —J. A.

Rosalyn Tureck . . . Pianist

Rogers Auditorium, March 4.—With this performance of Bach's "Goldberg" Variations, Rosalyn Tureck reaffirmed her position as a unique keyboard artist. She played this demanding piece with unerring accuracy. The voices sang in distinct plateaus with a three-dimensional quality. The whole was a tour-de-force of control. Yet there was a paradoxical quality about this performance. It was piano playing refined to the highest degree possible, but there seemed to be something missing. The music did not have enough spontaneity. It was more analytic than alive. Still, there was evidence of the meticulous care and devotion Miss Tureck brings to this music. —J. A.

Mitchell Andrews . . . Pianist

Carnegie Recital Hall, March 4 (Debut).—Several novelties were listed on the program Mitchell Andrews offered for his first solo appearance here. He began with four charming pieces by Orlando Gibbons. Three seldom-heard Scriabin pieces—"Poème," "Enigme" and "Poème languide"—were also heard, and the first half concluded with the New York premiere of a Sonata for Piano by Arthur Harris. From the standard repertory were Chopin's Sonata in B minor, Op. 58, and two Mozart works, the Fantasy in D minor, K. 397 and the Sonata in D major, K. 576.

Since Mr. Andrews has accompanied a number of singers in New York recitals and has played with orchestras and chamber ensembles, this debut was without tenseness or nerves. He is a thorough musician with a fine technique and interpretative ideas that are sound. The Harris sonata scored immediately with the near-capacity audience. The work is tonal, with some suggestions of Hindemith and Scriabin, and demonstrates the composer's ability to test a soloist's technical dexterity. The second movement "Waltz-Scherzo" is especially attractive. Mr. Harris was in the audience, and both he and Mr. Andrews were given an unusually enthusiastic demonstration. —W. L.

Andres Segovia . . . Guitarist

Town Hall, March 4.—Musicianship of a unique kind was once more in evidence at this recital by Andres Segovia, guitarist. Two pieces by de Narvaez, the first gravely lovely, the last graceful and lively, were vividly conveyed. A superb musical sensibility and astounding technique (but not for its own sake) were given full play in four pieces by Roncalli. Tastefully wrought variations of shading were patent in a very difficult Study and Andante and Allegro by Sor. A Romanza and Canzonetta by Mendelssohn were especially charming, while in Torroba's Sonatina bright songfulness and rhythms prevailed.

Other selections included a Frescobaldi Aria con variazioni; a Bach Bourrée in B minor; a Handel Largo and Minuet; a Villa-Lobos Prelude and Study; and Albéniz's "Legend". —D. J. B.

Richard Dyer-Bennet

. . . Tenor-Guitarist

Town Hall, March 5.—Minstrel, troubadour, folk-song singer and balladeer rolled into one, Richard Dyer-Bennet, in his own intimate and in-



Richard Dyer-Bennet

imitable way, roamed the centuries to regale his listeners with songs of love, chivalry, derring-do, jocularities and even a touch of bawdry. He dispensed with a printed program and announced as he went along. Although his is a small voice, Mr. Dyer-Bennet knows how to put his songs across and he did so with many a sly and subtle inflection, whether it was in a sentimental Elizabethan ditty or a rousing ballad of the Napoleonic era such as the "Spottlied auf Napoleon's Rueckzug aus Russland 1812".

Although he drew most of his material from the British Isles, including songs by Dowland and Campion, Mr. Dyer-Bennet also sang Schubert's "Wohin?", the Goethe-Himmel "Die bekehrte Schaeferin" and a goodly sprinkling of French and American folk songs. For all of which, the singer, of course, accompanied himself on the guitar. Departing from precedent, Mr. Dyer-Bennet also offered two guitar solos—a delightful Minuet by an early French composer whose name I failed to catch and Sor's Etude in E major—which were among the most rewarding items in the program. These, too, were clearly articulated and beautifully phrased and nuanced. All in all, it was a delightful program, delectably done. —R. K.

William Shores . . . Baritone

Carnegie Recital Hall, March 6, 3:00 (Debut).—William Shores, a Juilliard-trained baritone born in St. Louis, Mo., was heard in a debut recital. The singer revealed a pleasingly mellow tone quality, often marred by excessive tremolo, particularly in the upper register. Otherwise, his voice was smoothly produced, and he demonstrated considerable musical ability.

To the Brahms "Vier Ernste Gesänge" he brought a solidly schooled, earnest approach, but he identified himself better with a group of American songs by Virgil Thomson, William Flanagan (his interesting "Valentine to Sherwood Anderson"), Robert Ward, Howard Swanson and C. Armstrong Gibbs. His singing of Fauré's song cycle "La Bonne Chanson" had tenderness and good sustaining power. Other offerings included arias by Bermudo, Vasquez and Gluck, and a group of Spirituals. Arpad Sandor accompanied capably. —D. J. B.

New York String Sextet

Carnegie Recital Hall, March 6, 5:30 (Debut).—The New York String Sextet, a new chamber-music ensemble consisting of Renato Bonacini and Allan Schiller, violins, Paul Doktor and Clifford Richter, violas, Benar Heifetz and Janos Scholz, cellos, made

its bow in this concert as the seventh attraction in the Sunday Concert Society's series.

Organized for the avowed purpose of making the literature of string quintets and sextets better known, the ensemble got off to a good start with its initial offerings—the Brahms Sextet No. 1, Op. 18, in B flat, and Schubert's great C major Quintet, Op. 163. Although the playing of these was not as polished as it undoubtedly will be when the members have worked together a little longer, the performers, all experienced chamber-music enthusiasts, left no doubt that they are dedicated musicians fired by a single ideal. Six strings, however, produce a rather rich, heady blend of tone. While the members of the New York Sextet did not always succeed in adjusting their combined tonal efforts to the intimacies of this small hall, they made music that was alive, vibrant, communicative and thoroughly in the spirit of Brahms and Schubert. There was also a fine give and take in their playing. It is a pleasure, too, to report that the new ensemble drew a near-capacity audi-

ence of discriminating and attentive music-lovers to its initial venture.

—R. K.

Ernest Ulmer Pianist

Town Hall, March 8.—Ernest Ulmer, who last appeared as a recitalist in Town Hall in 1954, dedicated his considerable talents to an absorbing program: Schubert's Drei Klavierstücke; Bartok's Sonata; Mozart's D major Sonata, K. 576; two "Nocturnes" by Poulenc; and five Preludes by Debussy. The pianist was never technically wanting; his exposition of the music was both respectful and to be respected. When he was caught up in the coloristic problems of the Debussy Preludes or the dramatic tensions of the Bartok Sonata, the playing gained excitement and communicative power that were gratifying. But a real joy in music-making did not make itself felt, so that the lyricism, warmth and gaiety in the Schubert and Mozart works were lacking. This effect could be pinpointed in a slight woodenness in phrasing, a failure to spin out a true legato, and a need to make crisper accents. —R. A. E.

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(Continued from page 33)

Robert Mueller . . . Pianist

Town Hall, March 9.—Robert Mueller, who created an unusually favorable impression at his New York debut recital in 1952 and in subsequent appearances here, really did not get into his stride until the final half of the program, when he gave an excellent account of himself in Boris Blacher's "abstract" Sonata, Op. 39, and the Villa-Lobos "Bachianas Brasileiras" No. 4.

Incisive rhythms and a befitting dry tone and style characterized his performance of the former, while the poetry of the latter was communicated with a beautifully modulated singing tone and inner warmth. Mr. Mueller was also heard to further excellent advantage in two encores—a neat, crisply articulated performance of Scarlatti's Sonata in B minor and in two hauntingly evocative Argentine Folksongs as arranged by Ginastera, in which the moods were successfully caught and reflected in the playing.

Earlier in the evening, in his playing of Haydn's Sonata in C, No. 48; Franck's Prelude, Chorale and Fugue; and Beethoven's Sonata in A flat, Op. 110, Mr. Mueller gave ample evidence that he is a musician of taste and sensitivity, even though he was plagued by that *bête noir* of pianists, the clamping up of the fingers at the most inopportune moments. One could sense that, while the spirit was more than willing, the flesh remained persistently recalcitrant. This is one of those occupational hazards that hang



Robert Mueller

like the sword of Damocles over many concert performers. Fortunately, Mr. Mueller was able to exorcise its power during intermission and his positive approach from then on compensated for the earlier uncertainties. —R. K.

Martin Canin . . . Pianist

Rogers Auditorium, March 10.—Martin Canin confirmed the admirable impression he had made in his New York debut a season or two ago with this absorbing recital in the distinctive Young Artists Series at the Metropolitan Museum of Art. Everything he played had the benefit of complete technical assurance, a quite ravishing tone, and a genuine musical impulse behind both the details of a phrase and the over-all shape of a composition.

If one would have preferred more reserve in the use of crescendo and decrescendo in the two opening works —Gibson's "The Lord of Salisbury



Martin Canin

his Pavin" and Mozart's Sonata in C minor, K. 457. This remains an arguable factor, and in all other respects the music was delivered in poised and sensitive fashion.

In his debut recital, Mr. Canin had played Elliott Carter's enormously difficult and quite stunning Sonata (1946), and he repeated it on this occasion. The work is particularly striking for its coupling of contemporary compositional techniques with 19th-century pianistic devices that make the instrument "sound". Mr. Canin's performance was remarkable for the ease with which he hurdled its technical hazards and for the way he reduced great spans of figurations to intelligible musical shapes.

A lovely, floating piano tone, alive with delicate colors, made three Debussy Preludes sound as exquisite as they are likely to. The recital (other than encores) ended with noble performances of Chopin's Barcarolle and Fantasia, again full of warmth of sentiment and solidity of structure.

—R. A. E.

Denise Duval . . . Soprano Francis Poulenc . . . Pianist

Town Hall, March 10.—It was a rare evening of Gallic necromancy and irresistible charm. There was a zephyr of fun and informality in the air, yet there was the inevitable French *politesse*—the warm gesture prudently attenuated.

It was the first New York recital of Denise Duval, soprano, late of the Folies Bergere, assisted by her friend and mentor, the distinguished composer Francis Poulenc. Neither of these fine artists is a concert performer in the ordinary sense. M. Poulenc is not as good a pianist as he used to be, except in his own music, and Mlle. Duval tends to be uncomfortable and shrill in music which does not suit her temperament exactly. But together they have a magical rapport for the transmission of the *chanson* which transcends mere technical punctilio.

Mlle. Duval sings Poulenc's songs—including "Hier", Three Poems of Villemorin, "Air Champêtre" and the Air de Thérèse from the opera "Les Mamelles de Tirésias"—as though they were written exclusively for her. The all-important subtleties of emphasis and turn of phrase and, of course, the diction approach what the listener, as well as the composer, must recognize as a kind of perfection.

The Air de Lia from "L'Enfant Prodigue" of Debussy and the Air de Conception from Ravel's "L'Heure Espagnole" were less successful, and

the two excerpts from "Faust" were definitely a mistake, being completely out of place in the company of Debussy, Ravel and Poulenc, besides being foreign to Mlle. Duval's style and unsuitable to her vocal resources. But one would sit helplessly enthralled no matter what such a creature might take it into her head to sing.

—R. E.

Hanna Ahroni . . . Soprano

Town Hall, March 12 (Debut).—For her debut recital Hanna Ahroni, Israeli soprano, presented an interesting and often exciting program of international folk songs. In addition to a well-trained voice of unusual range, Miss Ahroni is the possessor of a radiant personality which she uses to project the inner meanings of the songs. While a strong Sephardic influence was revealed in her versatile presentation of flamenco and Portuguese folk music, Miss Ahroni seemed most at home in the music of Marc Lavri and Danny Dor, two of Israel's serious composers. This music, steeped in the Biblical idiom and reflecting a blend of traditional liturgical and modern elements, best enabled Miss Ahroni to display her warm voice and remarkable range.

One wonders what Miss Ahroni's voice would be like without the microphone, which detracted somewhat from the immediacy of the projection of the songs.

—M. R.

Chung Choo Oh . . . Pianist

Carnegie Recital Hall, March 12.—Chung Choo Oh completed her studies as a scholarship student at the Juilliard School of Music this past fall. For this concert she prepared a most interesting program—Bach's English Suite in F major; Schubert's Impromptu Op. 90, No. 3; Beethoven's Sonata Op. 31, No. 1; Chopin's Fantasia in F minor; Berg's Sonata Op. 1; and Liszt's Hungarian Rhapsody No. 8. Her playing throughout was accurate and clean, but it lacked cohesiveness. Also a greater freedom in dynamics would have added interest to Miss Chung Choo Oh's playing.

—J. A.

George Reeves . . . Pianist

Carnegie Recital Hall, March 13, 5:30.—The soloist at this late Sunday afternoon recital was George Reeves, a member of the faculty at the Philadelphia Conservatory of Music and a frequent performer with orchestras in the Philadelphia area.

More than half of the program was devoted to seldom heard music: Vincent Persichetti's Fourth Piano Sonata, Bartok's Improvisations, Op. 20, and Beethoven's "Eroica" Variations. Standard items were the Chopin Barcarolle and three Debussy pieces.

Having studied with Mr. Persichetti, Mr. Reeves seemed to have more than ordinary insight into his teacher's very attractive Fourth Sonata. Its contrasting rhythms and alternating moods all seemed to work well for Mr. Reeves, and he played authoritatively.

—W. L.

Roberta Bassett . . . Soprano

Town Hall, March 13, 5:30 (Debut).—Roberta Bassett, a soprano from Philadelphia who has studied at the American Conservatory of Fontainebleau, France, gave a recital that included two New York premieres. Miss Bassett proved to have a bright, richly colored voice, tending to be rather tight and hard in the upper register, and sometimes marred by a tremolo. She displayed appealing songfulness and sincerity in arias by

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Mozart, Bach and Handel, and in three Schumann lieder. The latter songs were interpretatively undistinguished, but Poldowski's "L'Heure Exquise" was expressive of mood. Mastery of sustained pianissimo singing was fully realized in several Spirituals.

Reynaldo Hahn's "La Paix" was heard for the first time in New York. Other songs included Poulenc's "Air Vif", Debussy's "Fantoques", and a set of songs that included the first New York performance of Eugene Goossens' "Epigram". George Trovillo accompanied ably. —D. J. B.

Robert Schrade . . . Pianist

Carnegie Hall, March 13.—At his previous Carnegie Hall recital in 1954, Robert Schrade impressed this reviewer as a remarkably gifted young American pianist who scattered his gifts like a spendthrift. In the interim, the pianist has taken stock of his musical and pianistic assets, learned to husband them and put them to good use. The results in this recital were commensurate with the highest ideals of artistic piano-playing.

Mr. Schrade still has technique to burn and temperament to spare, while the itch to play too fast was still ap-



Robert Schrade

parent in his performances of the opening Beethoven Variations in C minor, the first and last movements of the Schumann "Faschingsschwank aus Wien", and Albéniz's "Triana". Beyond this, however, he showed an imaginative grasp of their content and played them, as he did everything else in the program, with authoritative mastery and a beautifully modulated singing tone. Mr. Schrade was fortunate, too, in having a superb instrument at his disposal, which he made the most of.

He made his deepest impression with a memorable performance of the Chopin B minor Sonata. Under his fingers, the melodies soared, the figurations dazzled, the rubatos were in keeping, and the whole gigantic creation came to life in what sounded like an inspired improvisation of the moment. No less revealing were the pianist's performances of the Brahms Capriccio in G minor from Op. 116,

the little-known but fascinating Scherzo No. 2, in B flat minor, by Balakireff, Samuel Barber's "Excursions", and, as encores, a short Impromptu by the pianist's wife, Rolande Young; a humorous tidbit attributed to Mozart entitled "Bread and Butter" Waltz, which, as Mr. Schrade played it, quite put to shame a certain celebrated comedian of the keyboard; Debussy's "Doctor Gradus ad Parnassum"; Schumann's "Rocking Horse" from the "Scenes from Childhood"; and two Chopin Etudes, in E and E flat respectively. —R. K.

Elisabeth Schwarzkopf . . . Soprano

Town Hall, March 13.—It was fitting that the genius of Hugo Wolf should have been honored by one of the most distinguished interpreters of his songs on the anniversary of his birth—by Elisabeth Schwarzkopf. It was clear from the beginning of this recital that her understanding of Wolf's very particular vision was complete, and that her approach to each song was a deeply felt experience. It is, furthermore, to Miss Schwarzkopf's credit that she was able to hold a large audience completely engrossed by what might, in someone else's hands, have been a difficult program to sustain.

It goes without saying that songs such as "Epiphanias", "Philine", "In dem Schatten meiner Locken", and "Du denkst mit einem Faedchen" are readily projected by virtue of their wit and outgoing nature, so perfectly conveyed by Miss Schwarzkopf. But only a consummate artist can project the chiaroscuro world of "Nachtzauber", "Herr, was traegt der Boden hier" and "Verschling den Abgrund". It is in songs such as these that Miss Schwarzkopf conveyed the depths of Wolf's disturbing originality. Her vocal technique is such that it can, within the span of a single phrase, encompass multiple shades of expression, whether it be ecstasy, quiet joy, pathos or anger. She has a breathtaking command of the subtleties necessary for the ever-changing demands of the texts.

One moment the listener was transported by a floating pianissimo, the next by a ringing forte. But always the primary concern was to convey the ultimate meaning of the poem. Once again, it is remarkable that Miss Schwarzkopf possesses the kind of diction that can enable a listener to understand the words, so crucial in performances of Hugo Wolf songs. All of the soprano's resources came into full play in "Kennst du das Land", one of the finest settings of Goethe's mysterious poem. She conveyed each of the three stanzas with the growing unrest that leads Mignon through the dream-like landscape of her longing. "Dahin! dahin! geht unser Weg! O Vater, lass uns ziehn!", the last line in the song, was sung

with a heard-rendering resignation, stunning in its impact.

Much credit also, must go to George Reeves for adding to the uniqueness of the evening. The accompaniments of Wolf's songs are inextricably bound to the vocal line and their successful interpretation depends to a large degree on the skill and insight of the pianist. Mr. Reeves fulfilled these requirements admirably. —J. G.

Music by Four Americans

Carnegie Recital Hall, March 14.—This program was devoted to the music of Charles Turner, Lee Hoiby, Stanley Hollingsworth, and Paul Ramsier. Their music has several common characteristics. Each possesses a distinct lyrical quality and this is expressed to best advantage in their vocal music. Each is basically a conservative composer, not because of their harmonic language but because of their use of it.

The most striking music of the evening was that of Charles Turner, who is a gifted writer. He was represented by three songs and a work for violin and piano, "Serenade for Icarus", which received its first performance. The songs were beautifully made, and sung by Lee Venora with Mr. Turner accompanying. The "Serenade" is a strong, compelling work wrought with splendid craftsmanship; it deserved a better performance than Alfred Breuning gave it. Mr. Turner accompanied.

Lee Hoiby presented three arias from two of his operas, "Beatrice" and "The Scarf". The two powerful excerpts from "Beatrice" made me hope that this work will soon be staged here in New York. (It had its premiere in Louisville, Ky., and has been recorded on the Louisville Commissioning Series.) Mr. Hoiby accompanied Miss Venora and then appeared as pianist in his Five Preludes. These proved superficially written pieces which do not sustain interest as the arias do. They had a casual quality of improvisation which gave them an overly facile ring.

Mr. Hollingsworth accompanied Lois Wann in his Sonata for oboe and piano. The work displays a Hindemithian fondness for persistent rhythmic patterns. It has too much

of a sameness in key schemes and the second movement is weak and underdeveloped. His "Five Songs to Poems of Emily Dickinson", which received their first performance, were direct and quite lovely. They were sung by Miss Venora with Mr. Hollingsworth at the piano.

Mr. Ramsier presented the first performances of his "Night Songs", accompanying Miss Venora, and his String Quartet, played by the Kohon Quartet. The "Night Songs" were atmospheric but had too much of a repetitious nature about them. The Quartet is an awkward piece in which the ideas are quickly lost in musical meanderings. There is no exploitation of the range or color possibilities of the instruments and the whole work lacks cohesiveness and a sense of design.

The four composers were lucky in-



Four Americans whose music was played in a concert on March 14. Left to right: Charles Turner, Lee Hoiby, Stanley Hollingsworth, Paul Ramsier

deed to have Miss Venora to perform their songs. She is a sensitive, intelligent musician besides having a wonderfully appealing voice. —J. A.

Reginald Stewart . . . Pianist

Town Hall, March 14.—Playing his first recital here in 19 years, Reginald Stewart proved to be a pianist of unusual distinction and persuasion. The Scottish-born pianist was no heaven-storming virtuoso, but his playing had an elegance and appeal all its own. The tones he drew from the instrument were either caressingly delicate or richly sonorous without being percussive. Blessed, as Gieseking was, with large, flexible hands for the molding of tone, Mr. Stewart, too, apparently has a special affinity for the music of Debussy and Ravel.

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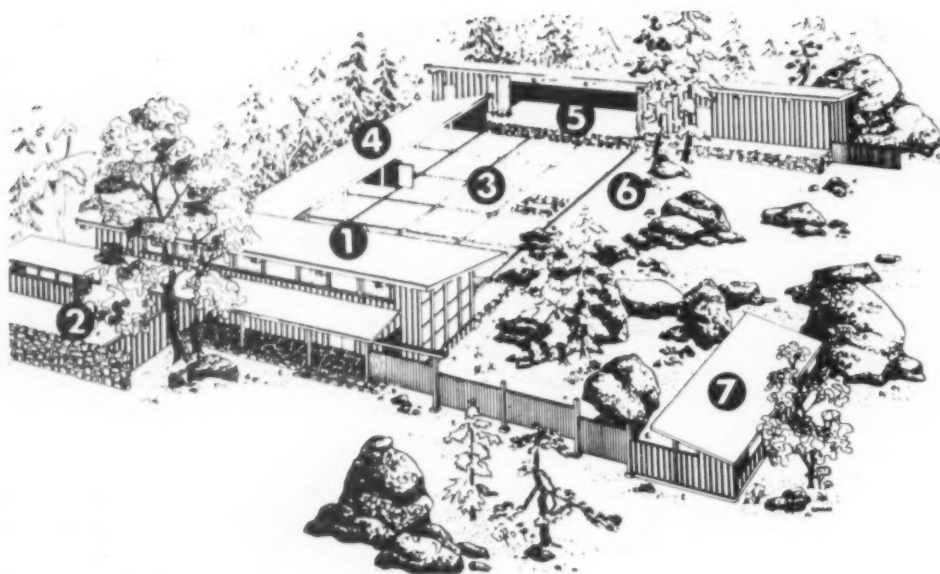
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Summer Music Camps Grow in Size and Variety

Since the war summer music camps and colonies have rapidly become a prominent training source for young American musicians. Each year sees semi-professional, professional, and student musicians flooding the country. Here they are offered a wealth of playing and performing experience through chamber music and symphonic concerts and opera production.

One of the great attractions of these summer training areas has been the opportunity for young people to work with outstanding performers and composers. A typical example is provided by the summer faculty of Kneisel Hall in Blue Hill, Maine. The school boasts such distinguished artists as Joseph and Lillian Fuchs, Artur and Ruth Balsam, Robert Gerle,

Luigi Silva, Nicholas Harsanyi, and Marianne Kneisel. The last-named is also the director of the school, carrying on the tradition of her famous father, who was its founder.

Like many other such summer schools, Kneisel Hall, organized in 1922, has a scholarship program for exceptional young students. Another important advantage of this school is the bi-weekly concerts by faculty members with assisting artists—a rare education in itself.

Crossing the continent to the West Coast, we find Idyllwild Arts Foundation, in Idyllwild, Calif., currently celebrating its tenth anniversary. Idyllwild is a more catholic arts center than many summer institutions, offering courses in art, dance, child study, drama and playwright workshops, photography, and conservation,

in addition to the music curriculum.

The school was incorporated as a non-profit educational institution in 1946, and by 1950 the first buildings were ready for use. The Bowman Arts Center (see drawing above) functions as the nucleus. The Foundation has since been multiplied into a network of educational, housing and recreational areas.

It is not just a question of practice or work at Idyllwild. There are excellent facilities for swimming, hiking, horseback riding, folk dancing, campfire sings, nature talks, motion pictures, plays, concerts and week-end trips to Mexico, the early California missions, and the Pacific beaches.

Unique in the picture of summer education is the School of Jazz in Lenox, Mass. It was organized to fill the need of the young jazz musician to apprentice himself to professional players.

The idea of the school grew out of the annual folk and jazz roundtables inaugurated at Music Inn in Lenox, eight years ago. Traditionalist and modern jazz musicians were brought together for three weeks each summer to discuss and to improvise together. In order to insure the continuing development of jazz within this tradition, the school was organized as a non-profit institution.

The faculty, headed by John Lewis, musical director of the Modern Jazz Quartet and organizer of the school, is a revolving one and includes Ray Brown, Herb Ellis, Dizzy Gillespie, Jimmy Giuffre, Milt Jackson, Oscar Peterson, Max Roach, Bill Russo, Marshall Stearns, Lee Konitz, Gunther Schuller and others. Professional groups in residence include the Modern Jazz Quartet, the Oscar Peterson Trio, the Jimmy Giuffre 3, and the Max Roach Quintet.

Students for the school of jazz are selected primarily on the basis of their ability in jazz performance. During its first two sessions, students from every state in the Union, plus Canada, Africa, Holland, Turkey, and Brazil were represented.

Here then is a sample of three of the major summer music centers. A comprehensive list of other leading ones follows.

Camp and School Listing

Adirondack Studio of Song, Diamond Point on Lake George, N.Y. July 1 to Sept. 1. Donald Johnston, director. Weekly, monthly and seasonal rates. Pre-professional and professional vocal training, classical and popular music. Private and class lessons, weekly shows and concerts. Information address: Studio of Song, 124 W. 72nd Street, New York 23, N.Y.

Aspen Music School, Aspen, Colo. June 27 to Aug. 27. Izler Solomon, general music director; Norman Singer, dean. Courses in voice, opera, piano, string, woodwind, brass and percussion instruments, chamber music and ensemble, composition, theory, conducting, diction and phonetics. The Festival opens June 29 and closes Sept. 4. Information address: Music Associates of Aspen, 161 W. 86th Street, New York 24, N.Y.

Banff School of Fine Arts, Banff, Alberta, Canada. June 20 to Sept. 10. Donald Cameron, director. Offering courses in piano, voice, opera workshop, choral leadership, string instruments, woodwinds, music theory. Other courses in photography, theatre, writing, painting, ballet and languages. Information address: Banff School of Fine Arts, Banff, Alberta, Canada.

Beaure Music and Arts Center, Stockbridge, Mass. Eight-week season. Mr. and Mrs. Stanley North, directors. Instruction in music, art, dramatics, dance (modern, ballet and ethnic), choral singing, piano and other instruments. Girls only from age 10 to 16. Admission by application or recommendation. Information address: Mr. and Mrs. Stanley North, 2 Maher Ave., Greenwich, Conn.

Berkley Summer Music School at Nasson College, Springvale, Me. July 4 to Aug. 13. Harold and Marion Berkley, directors. For students of string instruments, flute, clarinet, piano, organ, voice. Chamber music featured. Optional: theory and painting. Information address: Harold Berkley, 315 W. 98th Street, New York 25, N.Y.

Berkshire Music Center, Tanglewood, Lenox, Mass. July 3 to Aug. 14. Charles Munch, director. Maintained by the Boston Symphony in conjunction with the Tanglewood Music Festival. Classes in orchestral conducting, orchestra and chamber music, choral, composition, opera, listening and analysis. Information address: Berkshire Music Center, Leon-

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ard Burkat, Administrator, Symphony Hall, Boston 15, Mass.

Camp Minnowbrook, Inc. (formerly The Music Trail), Lake Placid, N. Y. July 1 to Aug. 26. Lothar and Paula Eppstein, directors. Instruction in all instruments, choral music, theory, harmony, composition, ballet and modern jazz, all phases theatre. Information address: 202 Riverside Drive, New York 25, N.Y.

Camp Solitude, Lake Placid, N.Y. Mr. and Mrs. Joseph Kelsall, directors. Co-educational. Age group, 7-19. Beginners, advanced. Private lessons in voice, piano, theory, sight reading. Band and orchestra instruments, chorus, instrumental ensembles. Information address: 256 Varisly Ave., Penns Neck, Princeton, N.J.

Chatham College Summer Music Camp, Woodland Rd., Pittsburgh 32, Pa. Six-week season. Mihail Stolarevsky, director. Instruction all orchestral instruments and voice. First grade through high school. Co-educational. Information: Address above.

Chautauqua School of Music, Chautauqua, N.Y. July 4 to Aug. 20. Julius Huehn, director. Courses in voice, opera, chorus, piano, strings and other orchestral instruments, organ, conducting, theory, orchestration and composition. Dance department from Aug. 8 to 13 includes instruction in classic ballet and modern dance for teachers and advanced students. Artist faculty. Summer school credits can be earned toward degrees. Information address: Chautauqua Institute, Chautauqua, N.Y.

Connecticut College School of the Dance, Connecticut College, New London, Conn. Co-educational, adult. Beginners, intermediate, advanced. Courses in modern dance techniques, dance composition, music for dance. Artist faculty. Information address: School of the Dance, Connecticut College, New London, Conn.

Folkline Ballet Summer Camp, Hancock, N. H. June 30 to Aug. 25. Christine Folkline, director. Girls only. Courses offered in ballet, toe, adagio, modern jazz, choreography. Also music, dramatics, arts and crafts, swimming, boating and other sports. Information address: Folkline Ballet School, 116 East 88th St., New York, N. Y.

Idyllwild Arts Foundation, Idyllwild, Calif. Max T. Krone, director. Each of the Workshops in Art offers three two-week sessions, July 4-15; July 18-29; and Aug. 1-12. Includes college-level instruction in music and music education, drama, contemporary and folk dancing and photography. Workshops in crafts, painting and graphics also offered. High school program includes instruction in choir and chamber orchestra from Aug. 13 to 24; symphony orchestra and concert band from Aug. 24 to Sept. 4. Information address: Idyllwild Arts Foundation, Idyllwild, Calif.

Inspiration Point Fine Arts Colony, Eureka Springs, Ark. June 20 to July 29. Henry Hobart, director. Opera workshop, symphony orchestra, concert band. High school through college level. Co-educational. Information address: Henry Hobart, Phillips University, Enid, Oklahoma.

Kneisel Hall, Blue Hill, Me. July 4 to Aug. 29. Marianne Kneisel, director. Devoted to string and ensemble music. Music courses in accompanying, piano ensemble, cello, viola and string sonata literature, chamber music. Co-educational. Information address: Marianne Kneisel, 190 Riverside Drive, New York 24, N. Y.

Kinhaven Music Camp, Weston, Vt. June 24 to Aug. 12. Mr. and Mrs. David Dushkin, directors. Instruction offered in chamber music, chamber orchestra and chorus. Age 11 to 16. Co-educational. Two weeks for adults. Information address: Kinhaven Music Camp, Weston, Vermont.

Marlboro School of Music, Marlboro, Vt. June 26 to Aug. 10. Rudolf Serkin, artistic director. Instruction in piano, strings and voice. Artist faculty. Twelve festival concerts, July 2 to Aug. 7. Information address: Marlboro School of Music, Marlboro, Vt.

Meadowmount School of Music, Westport, Essex County, N. Y. July 3 to Aug. 28. Ivan Galamian, director. Music courses include violin, cello, viola, chamber music. Admission requirements: audition or personal recommendation by professional musician. Information address: Society for Strings, 170 W. 73rd Street, New York 23, N. Y.

Midwestern Music and Art Camp, Lawrence, Kan. June 19 to July 31. Russell L. Wiley, director. Classes in piano, voice, strings, brass, woodwinds and percussion. Private lessons available. Classes also available in art, theatre and ballet. Co-educational. For high school and junior high school students. Information address: Russell L. Wiley, Camp Director, Midwestern Music and Art Camp, University of Kansas, Lawrence, Kansas.

Music Academy of the West, 1070 Fairway Rd., Santa Barbara, Calif. July and August. Maurice Abravanel, director. Voice, dramatic expression, string instruments, chamber-music ensemble, harp, orchestra training, piano, woodwinds, brass, percussion, composition, harmony and theory. Information address: Music Academy of the West, 1070 Fairway Rd., Santa Barbara, Calif.

National Music Camp, Interlochen, Mich. June 26 to Aug. 22. Joseph E. Maddy, president. Junior, intermediate, high school and University of Michigan divisions. Orchestras, bands, choirs, operetta, theory, composition, music literature, music laboratory, beginning instrument classes, talent exploration, radio-TV, dance. Private instruction available. Information address: 303 South State Street, Ann Arbor, Michigan.

New England Music Camp, Oakland, Me. Eight-week season. Mr. and Mrs. Arthur Booth, assistant directors. Band, orchestra, chorus. Age 9 to 20. Co-educational. Information address: Mr. Arthur Booth, 2 Shadowlawn Drive, Westport, Conn.

Warsaw

18-Year Old Italian Wins Competition



Michel Bloch receives the Rubinstein Prize from the distinguished pianist

New York State Music Camp, Inc., Hartwick College Campus, Oneonta, N. Y. Six-week season. Frederic Fay Swift, director. Band, orchestra, choirs, dance. Age 10 to 20. Co-educational. Information address: Director, N. Y. State Music Camp, Hartwick College, Oneonta, N. Y.

Pacific Music Camp, Stockton, Calif. June 19 to July 24. David T. Lawson, director. Orchestra, band, chorus, opera, conducting, instrumental and vocal ensembles, composition and others. Junior high through senior high school level. Information address: Director, Pacific Music Camp, College of the Pacific, Stockton, Calif.

Perry-Mansfield School of the Theatre, Steamboat Springs, Colo. June 30 to Aug. 21. Instruction all phases theatre and dance. Dance seminar for teachers and advanced students held Aug. 21 to 26. Information address: Charlotte Perry or Portia Mansfield, Box 4026, Carmel, Calif., from November to May; otherwise, Steamboat Springs, Colo.

School of Jazz, Lenox, Mass. (near Tanglewood). Aug. 14 to Sept. 2. Jule Foster, dean. Classes in composition, arranging, history of jazz, large and small ensembles. Scholarships available. Artist faculty. Information address: Jule Foster, Dean, School of Jazz, Lenox, Mass.

Sewanee Music Center, located on campus of the University of the South, Sewanee, Tenn. Julius Hegyi, director. Class and private instruction in orchestra, ensemble playing, chamber music, theory, sight singing, ear training, composition and chorus. Co-educational. Information address: Julius Hegyi, 907 Sterling Ave., Chattanooga, Tenn.

Transylvania Music Camp, Brevard, N. C. June 24 to Aug. 7. James Christian Pfohl, director. Orchestra, chorus, concert band. Instruction in all orchestral and band instruments, voice and piano. Age group, 12 to 20. Co-educational. Information address: Transylvania Music Camp, P. O. Box 592, Brevard, N. C.

Warsaw.—The Sixth International Chopin competition was won by 18-year-old Maurizio Pollini, of Milan, Italy. He was the first Italian to win this award. He was selected by an international jury of 40 members. He receives 60,000 zlotys (\$15,000) as first prize and an additional 10,000 zlotys. (\$2,500 as the youngest foreign entrant.

Second place went to Irina Zaritskaya, of the Soviet Union, third to Tania Achot-Haroutounian, of Iran, fourth to Li Min-Czan, of Communist China, fifth to Valery Kasielskij, of the Soviet Union.

Michel Bloch, Mexican pianist who has studied at the Juilliard School of Music in New York, was among the winners of an honorable mention. He was awarded a special Rubinstein Prize, worth about \$850, by Artur Rubinstein, honorary president of the jury.

Americans who entered the contest were Camille Budarz, Olegna Fuschi, Joseph Schwartz, Florence Perry, John C. Perry, and Eloise Spivy.

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(Continued from page 35)

The former's "Reverie" was played like a dream, and Ravel's "Jeux d'eau" came as close as possible to realizing the complete liquefaction of piano tone.

His Mozart may have been old-fashioned and 19th-century in concept, but his delivery of the Sonata in G, K. 283, had grace, beauty, charm and patrician elegance to commend it. Another highlight was Mr. Stewart's performance of the Chopin B minor Sonata. Though coolly dispassionate for the most part, it had in it something of the witchery of moonlight. The Largo was not only a beautiful example of bel canto transferred to the keyboard, but Mr. Stewart's undulating, lulling rhythm exerted its own mesmerizing effect. The final Presto non tanto was all the more effective, too, for being played *non tanto* as the composer indicated.

That Mr. Stewart could dazzle in his own kid-gloved way was evident in his virtuosic performance of that old war horse of yesteryear, the Rubinstein Staccato Etude, with which he brought the recital to a close.

—R. K.

Charles Engel Pianist

Carnegie Recital Hall, March 15, 3:00 (Debut).—Charles Engel, young pianist from Philadelphia, presented a recital of familiar works. He was technically able and had the ability to communicate. A lyrical gift was displayed in Chopin's Sonata in B minor, Op. 58. However, his playing of the



Reginald Stewart

Mozart Fantasia in C minor, K. 475, was coarse and overproportioned in dynamics. His tone had sonorous expansiveness, but a tendency toward harshness and overloud playing handicapped him. Samuel Barber's Piano Sonata, Op. 26, and the Franck Prelude, Chorale and Fugue were the other works on the program.

—D. J. B.

Simone Pierrat Cellist Françoise Pierrat . . . Pianist

Carnegie Recital Hall, March 15 (Debut).—Although they have made three tours of the United States, this was the first New York appearance of this young French sister duo.

In sonatas by Brahms, Françoise and Debussy, Simone Pierrat played with style and ardor. She produces a big, singing tone with a minimum of effort. Her phrasing was adroit, and her interpretative ideas, especially in the E minor sonata of Brahms, were well thought out.

In a solo group, Françoise Pierrat offered the Schumann "Abegg" Variations, the Bach-Busoni Toccata in D minor, and Chopin's Andante Spianato and Grande Polonaise brillante. While her playing was accurate in most instances, she did not give the Chopin the sweep and grandeur it requires, and in the Schumann there seemed to be some hesitation, as though she were not quite sure of her interpretative approach.

—W. L.

Nathan Goldstein . . Violinist

Town Hall, Mar. 16.—Returning after a long absence, Nathan Goldstein strengthened the favorable impression he created at his New York debut a decade ago. Ably assisted at the piano by Vladimir Sokoloff, the young violinist was heard in a well varied program consisting of the Corelli-Kreisler "La Folia", Beethoven's "Kreutzer" Sonata, the Sibelius Concerto, Ravel's "Tzigane", as well as the Bach Sonata No. 1 in G minor for unaccompanied violin.

Mr. Goldstein proved to be a violinist with technique, tone, temperament, musicianship, and a dedicated approach to commend him. It was in the Sibelius and Ravel works that the violinist found himself on most congenial ground. The Sibelius received a brilliantly virtuosic and emotionally supercharged performance. The dark, brooding lyricism of the Adagio di molto was communicated with impassioned inner intensity and the violinist's ability to extract beautiful and expressive tones from his instrument received full play in this

movement as it did again in the Ravel "Tzigane".

The Beethoven Sonata, though it lacked the personal involvement that characterized Mr. Goldstein's performances of the Sibelius and Ravel works, was nonetheless played with style and assurance. In the Bach work, however, Mr. Goldstein seemed to be entirely out of his element. Not only did he play the Sonata as though it were a finger exercise, but his otherwise impeccable intonation was anything but impeccable here.

—R. K.

Laderman Chamber Music

Carnegie Recital Hall, March 18, 6:00.—This second program in a current series brought chamber works by Ezra Laderman. He was represented by his String Quartet (1958), played by the Beaux Arts Quartet; "Five Portraits", for solo violin (1959), receiving its first performance, by Matthew Raimondi; Sextet in one movement for winds and double bass (1959), played in its first New York performance, by the New York Woodwind Quintet with Julius Levine, bass; and the Duo for violin and cello (1955), played by Isadore Cohen, violinist, and Charles McCracken, cellist.

Mr. Laderman has a true affinity for string writing and his best work was reflected in the string music at this concert. His Quartet is a transparent piece characterized by twisting, extended melodic lines with sharply punctuated chords. It is a work of fascinating rhythmic invention whose terse harmonies only fleetingly move along familiar harmonic paths. For the most part the vertical sound seems derived mainly intervallically or by the merging of two or more horizontal lines. The first two movements are impressive writing, but the last movement disappoints.

The solo violin pieces are idiomatic and with the exception of the third piece, are bravura in mood. They abound in two and three voice writing with strong intervallic emphasis and utilize such resources as left hand pizzicatos, multiple stops and spiccato bowing.

The Sextet is a nervous piece which has attractive moments but which cannot seem to settle on one idea which would give it contour or direction. Throughout its one movement, instruments dart in and out and over and around with seemingly no real purpose.

The concluding Duo was much in the spirit of the Quartet and Mr. Laderman used his instruments in a way which generated an amazing amount of texture and sound. It was the strongest work of the evening.

—J. A.

Benno Moiseiwitsch . . Pianist

Rogers Auditorium, March 18.—Benno Moiseiwitsch played an all-Chopin program which would have been a tremendous challenge to a pianist much younger than his 70 years. He played all the Preludes Op. 28 (plus a rare posthumous Prelude in A flat); all four Scherzos; two ballades; a nocturne and two waltzes, in addition to four encores.

Throughout, it was spacious, individual playing that was worthy of the word "grand". Tonally, there are few pianists who can match his soft-textured legato. The evening was resplendent with supple, singing tones. There was an obvious amount of dropped notes, it is true, but his spirit and grasp of the music often made them seem unimportant.

This kind of piano playing possesses a grandeur which is becoming very rare. In Mr. Moiseiwitsch's sweeping style, he has no qualms about added notes. In the G minor Ballade, the octaves in the coda were put in a different register; the final run of the E major Scherzo was redone; the A major Prelude was repeated with added notes as was the B major Prelude; the B flat minor Prelude had octave embellishments at the end; and the G flat major Waltz had added notes in the center section. But with all of these, he brings a sense of rightness and immediacy which makes younger pianists seem almost methodized in their approach to the same music.

—J. A.

Carlos Montoya Guitarist

Town Hall, March 18.—A program of Flamenco music was performed by Carlos Montoya, guitarist. Because there is no written music for the Flamenco songs and dances, Mr. Montoya played in effect his own arrangements, his own improvisations on the popular themes of Spanish gypsy derivation. There was a



Carlos Montoya

catchy "Guajiras"; the "Saeta", sung by Flamenco singers during the Holy Week procession in Seville, in which Mr. Montoya's imitation of military drums was most effective; the "Zambra", of strong Moorish influence; a vivid "Alegrías"; an interesting "Granadinas", also of Moorish coloring; and the "Jota Aragonesa", not Flamenco but a very popular folk dance from northern Spain.

In these and other dances the guitarist played with extraordinary technical facility and smoothness. In spite of the similarity of much of the coloration and frequent repetition of rhythmic devices, his performances were always proficient and sometimes interesting.

—D. J. B.

Canby Singers

Carnegie Recital Hall, March 19.—Credit Edward Tatnall Canby, the well-known record critic and tape experimenter, and not so well-known choral singer, with the most beautiful and best annotated program book I have seen for a long while. His "evening of 16th and 17th century unaccompanied choral music" was set forth, with individual notes on each piece (19 of them!), full texts and translations, in a 12-page brochure designed and printed by himself and a member of his group, with the same loving care bestowed on the renditions themselves.

Mr. Canby's new group is derived in part from the Dessoff Choir, of which he himself has been an eager member for many years. He has 17 singers, an ensemble about midway between the Dessoff and the David Randolph singers in weight, but during the evening it was frequently re-

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duced or subdivided antiphonally, retaining more of the chamber qualities of Mr. Randolph. The singers were evidently chosen with a stress on accuracy of pitch, in justice to Gesualdo and the other Baroque chromaticists currently emphasized in such programs.

The program was an extremely ambitious one. It was arranged neither chronologically nor geographically, but, if anything, dramatically. In Latin there was Josquin (a lovely pp for his "Ave Maria"), Gallus, Hassler and Lassus; in Italian, Gesualdo, Luzzaschi, Gagliano and Monteverdi; in English, Byrd and Weelkes; in French, Le Jeune; and in German, a refreshing group of tavern songs by four different hands, one happily encoired.

—J. D.

Ruth Brall Contralto

Carnegie Recital Hall, March 19, 6:00.—After an absence of two seasons, Norman Seaman's "Twilight Concerts" presented Ruth Brall in a recital that was almost evenly divided between Schumann and Brahms.

Miss Brall is an attractive singer. Her face is expressive; her gestures, used sparingly, are telling; her musicianship is deep-rooted. Although she has been heard here in other languages, it is in German that Miss Brall makes the best impression. It is clearly, beautifully enunciated, its meaning communicated directly to the listener. In the Brahms "Vor dem Fenster" this special gift for story-telling was exemplified, as it had been earlier in Schumann: "Volksliedchen" and "Nur Wer die Sehnsucht Kennt".

The quality of Miss Brall's voice is dark and rich. It would not be strong enough to fill an opera house, and by the time she reached the end of her program some measures were sung short of breath. But she is a fine recitalist, and with such a skilled associate as Edwin Hymovitz at the piano, her program was a pleasure to hear.

—W. L.

John Hornor Baritone

Carnegie Recital Hall, March 20, 3:00 (Debut).—The auditorium was comfortably filled when John Hornor stepped out on the stage of Carnegie Recital Hall to begin his well-planned debut program. His opening group was all 16th-Century Italian, and began with two interesting excerpts from settings of the Orpheus legend, the first by Jacopo Peri, "Gioite al Canto Mio" and the second from Monteverdi's "Orfeo", his monologue. Mr. Hornor was an expressive interpreter of these pieces, and his use of falsetto in the closing passages of Caccini's "Amarilli" was effective and without strain.

Schumann's "Liederkreis" is a chal-

lenge to any singer. Both musically and dramatically it requires a concentration and intensity that not many singers today can maintain throughout the dozen songs of this cycle. Mr. Hornor, who is a soloist in Boston's Trinity Church, sang earnestly. His tone, while not large, was sufficient and of good quality. But this was not a moving "Liederkreis". Musically, it was acceptable; dramatically and emotionally it did not stir the listener.

What was effective on all counts was Mr. Hornor's presentation of Negro spirituals arranged by Roland Hayes. "I'm Troubled" and "Plenty Good Room" were feelingly projected by a young man with plenty of potential. Reginald Boardman was at the piano.

—W. L.

Gramercy Chamber Ensemble Quartetto di Roma

Carnegie Recital Hall, March 20, 5:30.—A rarely heard, but delightful work came to light at this concert when the members of the Gramercy Chamber Ensemble presented Schumann's "Spanische Liebes-Lieder". A set of ten pieces for vocal quartet and piano, four hands, it was written 19 years prior to the "Liebeslieder" Waltzes of Brahms but must have exerted a great influence on him. The opus number is 138 and the work was written seven years before Schumann's death. The texts are by Joseph von Eichendorff and are among those used by Wolf for his "Spanisches Liederbuch". These irresistible pieces are often un-Schumannesque harmonically and the opening Bolero is as Brahmsian as anything Johannes ever wrote. The Bolero is like a dance-hall piece with tricky syncopations. The first song is for soprano and is eclectically reminiscent of a Bach cantata aria. The succeeding pieces are exuberant, brilliant, pastoral, and rousing. Especially beautiful is the baritone Romanze with the piano providing a quasi-guitar effect almost identical to the Serenade in "Don Giovanni". The excellent Gramercy Ensemble deserves a grateful "thank you" for programming this work.

The Quartetto di Roma completed the program with solid performances of Beethoven's Quartet in E flat major, Op. 16, and Brahms's Quartet in C minor, Op. 60.

—J. A.

Marco Sorisio Tenor

Town Hall, March 20, 5:30.—Marco Sorisio, tenor, assisted by Roberto Sorisio, bass-baritone, presented his fifth annual Town Hall concert. French arias (by Couperin, Van Dieren and Grétry) were sung with sensitivity, the tenor exhibiting consistently good vocal control and smoothness. One observed a tendency to scoop notes now and then. The voice was luminous in quality, if limited in size. Perceptive realization of the shape of phrases was evident in his expressive interpretation of several Joseph Marx lieder. In "O muto asil" from Rossini's "William Tell" the tenor was entirely in his element. Sustained, intense songfulness also marked passages in songs and arias by Rachmaninoff, Proff-Kalfian, Respighi, Balfe, Zeller, Longas and others.

Roberto Sorisio displayed a sonorous and pleasing voice. Some tones, however, in an aria each from Mozart's "Magic Flute" and "Marriage of Figaro" were either a bit unwieldy or poorly focused. More in his métier were two arias from Verdi's "Simon Boccanegra" and "Don Carlos", which received powerfully ex-

pansive, dramatic presentations, regardless of insufficient vocal flexibility at times. The brothers joined for "Solo, profugo, reitto" from Flotow's "Martha". Fritz Kramer was the very accomplished and sympathetic accompanist.

—D. J. B.

Herbert Melnick . . . Pianist

Carnegie Recital Hall, Mar. 20 (Debut).—Herbert Melnick, a young pianist of serious mien, offered a musically rewarding if not always pianistically exciting recital in his New York debut. Mr. Melnick, who heads the piano department at Coe College, Cedar Rapids, Iowa, displayed a firm grasp of the keyboard and musicianship of a high order. As a stylist, too, he brought historical perspective and knowledge to bear on his performance of Mozart's Sonata in B flat, K. 750, the Chopin Sonata in B flat minor, three pieces by Debussy, Liszt's "Venezia e Napoli" Tarantella, Bloch's "Visions et Prophéties", and the Fantasy on an Ossetian Tune and "Achtamar" by Hovhanness.

Like many younger artists, Mr. Melnick was a more convincing interpreter of the music of our own day than he was of the classics. He was on especially congenial ground in the

works of Bloch and Hovhanness and he played these with a freedom and identification not always apparent in the rest of the program. Mr. Melnick also showed a decided flair for the music of Debussy and his imaginative playing of "La terrasse des audiences du clair de lune" communicated the elusive haunting quality of the piece to the full.

The Debussy Toccata, too, received a colorful and brilliant performance. While the Mozart, Chopin and Liszt items were clearly articulated and presented in clearly defined interpretations, they were also too well calculated to allow spontaneity to creep in and give them the vital spark they needed. All in all, though, this was a debut that augured well for Mr. Melnick's future as a pianist.—R. K.

Music in Our Time

Kaufmann Concert Hall, March 20.—The third 1960 "Music in Our Time" program, produced by Max Pollikoff, offered two highly experimental works. Henry Brant's "The Fire Garden", a "spatial poem" for tenor, flute, and percussion, managed to surround the audience, quite literally, without hemming it in. Frank Baker, the vocalist, stood alone on the stage intoning and chanting the

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recitals in new york

(Continued from page 39)

text from a wooden stand. From opposite side of the rear of the hall came the sounds of drums and chimes, while a little more than half way down the side aisles, next to the walls, stood two attractive young ladies playing the xylophone and marimba. These people were identified only as the Bennington Percussion Quartet. Down from the balcony floated the sounds of the flute (Claude Montoux). Mr. Brant disclaimed any understanding of the text, written by his wife Cia Brant and assertedly related to autumn, but the "collage" technique of both text and music, with familiar material alluding at times to the Revolutionary War and other subjects, was certainly in the more impish veins of Ives and Virgin Thomson.

A different sort of collage was observed in the item entitled "Eye Wash". Originally this had nothing to do with music at all, being a

semi-abstract silent color film by Robert Breer, and this was duly shown. Mr. Breer's juxtaposition of film clips of babies and garbage collectors with rhythmically sharp abstract images already imparted a saucy collage to the film itself, and a musical prelude (not accompaniment) had been added later, in the form of "Ear Wash", a furious violin improvisation written and recorded by Mr. Pollikoff. This might have added more to the enjoyment of an innocuous little offering, had it not been soundtracked with such an unconscionable degree of distortion.

The rest of the program was "traditional", that is to say merely atonal. Milton and Peggy Salkind played a four-hand piano sonata by Morton Subotnick in addition to "The Modern Temper" by Seymour Shifrin, the Beaux-Arts Quartet played a string quartet by Ezra Sims, and a string trio by Malcolm Goldstein was performed by Max Pollikoff, Harry

Zaratzian, and Alexander Kouguell. This was a fairly large dose, with a seeming preponderance of dutiful diligence in serial construction, but a large part of the inquiring audience stayed for an even lengthier discussion with the composers. I was particularly grateful for some moments of introspective beauty in Mr. Sims' quartet. —J. D.

Eugene List Pianist

Carnegie Hall, Mar. 22.—Celebrating his 25th anniversary on the concert stage in this recital, which also happened to be his first in Carnegie Hall, Eugene List, after an indecisive beginning with Bach's C minor Toccata—indecisive because he could not make up his mind whether to slant it as a piece of piano music or angle it for the purist trade—gave what may well be the crowning recital of his career to date.

Mr. List has long taken his rightful place as one of the major pianists of his generation. In this recital, he struck a new, deeper note, and his playing was largely in the grand manner. Although the tempos he adopted in the corner movements of Beethoven's "Appassionata" Sonata were on the fast side, his conception of the sonata was on a heroic scale, and he gave it a highly personalized and dramatic reading.

It was with the Schumann Sonata in G minor, however, that Mr. List made his finest and deepest impression. The beauty, variety and quality of his singing tone, the improvisational freedom and abandon of his playing, the fact that he was both Eusebius and Florestan rolled into one as well as virtuoso and poet, and his evident affinity for the work, added up to some of the finest Schumann playing this reviewer can recall.

Further evidences that Mr. List is a romantic at heart were to be had in his performances of Chopin's Andante Spianato e Grande Polonaise, three pieces by Louis Moreau Gottschalk—"Souvenir of Porto Rico (March of the Gibraros)," "The Banana Tree" and "The Banjo"—and Liszt's Rhapsody No. 6. In all but the last, which was tossed off too matter of factly, the pianist's dazzling finger work served but to emphasize the poetry beneath the glitter. This was especially true of the Gottschalk pieces. Long a champion of the piano music of our first great American pianist-composer, Mr. List captured the flavor of their period and style even more successfully on this occasion than he does in his recording of them. —R. K.

Erik Hillman Pianist

Carnegie Recital Hall, March 24 (Debut).—For his first New York appearance, Erik Hillman chose that most demanding of programs, all-Bach. To make himself more comfortable, he used a handsome custom-made Hamberg-Steinway, with inlaid satinwood case, from his private collection.

The instrument, it turned out, played more than its usual role, for its pedals had been removed. Mr. Hillman may have had musical reasons for this amputation, but as the evening wore on, as he moved from the Partita in B major, through the Toccata in D major and, after intermission, into the grandeur of the "Goldberg Variations", this listener longed for the colors and contrasts that can be obtained through judicious pedal work.

Mr. Hillman is a serious and conscious pianist. Some of the passages



Eugene List

in the Variations were dazzling in technique. But these passages were sometimes followed by blurred notes, notes not held for full value, or by excesses of speed not appropriate to the score. His debut would have been more interesting if he had allowed us to hear his ideas on a less exacting composer than J. S. Bach. —W. L.

John Thomas Covelli . Pianist

Carnegie Recital Hall, March 25.—For the fifth of six concerts in "The Young Masters Series" a pianist, John Thomas Covelli, was featured. Mr. Covelli, who made his local debut at Town Hall in 1957, was heard in the "Ricercare and Toccata" by Menotti, Scriabin's Fifth Sonata, Op. 53, the "Prelude, Chorale and Fugue" of Franck, and two short pieces by Prokofiev: Waltz, Op. 32 No. 4, and Toccata, Op. 11. After intermission, Mr. Covelli was joined by Jules Eskin, cellist, in a sensitive performance of Beethoven's Sonata No. 4, Op. 102, No. 1.

Mr. Covelli is an excellent musician. He has impressive interpretative ideas (the Franck piece was notable for its phrasing and dynamic balances), and his good technical control saw him through the towering Toccata of Prokofiev, a bravura showpiece that led to encores. —W. L.

Baroque Players

Carnegie Recital Hall, March 25, 6:00.—Musical director of the Baroque Players is Igor Kipnis, harpsichord virtuoso and son of the great Russian bass. The other members are Sophie Schultz (flute), Judy Basch and Leonard Marcus (violins), and David Moore (cello).

With this latter string trio, Mr. Kipnis gave a clear, open performance of Tommaso Giordani's Clavier Concerto in C, Op. 14, No. 3, as edited by Douglas Townsend. Mr. Kipnis provided a string cadenza of his own for the Allegro spiritoso. The Larghetto was a set of variations on Locke's "My lodging is on the cold ground", and later known as "Believe me, if all those endearing young charms". The minuet was a little consciously archaic, but the ensemble was again superb.

As his solo stint, Mr. Kipnis fancied to play in succession the five pieces more familiar in orchestral guise in Respighi's baroque suite, "The Birds", adhering to his own sequence rather than Respighi's and playing with taste and dexterity.

The flute was paramount in Couperin's Concert Royal No. 4, in E minor, for flute, cello and harpsichord, and in Telemann's Quartet in D, for the same instruments plus violin. Sophie Schultz performed with velvety tone, occasionally a little fluttery. —J.D.

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Vienna Choir Boys

Town Hall, March 25.—This concert was a delight. These fine young singers suffer from none of the problems that usually plague such a choir. Their pitch was always secure, their rhythm solid, and they possessed an astounding range of dynamics.

Their program consisted of a group of liturgical music, a group of Schubert and Viennese songs and an opera "The Imaginary Invalid", using Mozart's music. Musically the liturgical group was the high point of the evening especially Johann Philipp Krieger's "Psalm 143" and Jacobus Gallus' "In Nomine Jesu" and "O Sacrum Convivium". The opera, made up of Mozart's music (including an aria of Despina's from "Cosi"), was based on Molière's play of the same name. It was costumed, staged and completely captivating. The singers displayed a beautiful sense for the performance of Mozart and superb showmanship.

The Choir Boys' director, Helmuth Froschauer, deserves much of the credit of the evening. He keeps a firm but sympathetic hand over his young musicians. —J. A.

Isaac Stern Violinist

Rogers Auditorium, March 25.—The program by Isaac Stern, with Alexander Zakin accompanying, surrounded Beethoven and Schubert with a selection of brilliant if conventional display pieces. Beethoven's "Kreutzer" Sonata, Op. 47, was of heroic cast, a bit steely in the upper reaches. Fine



Isaac Stern

teamwork made the variations exceptionally appealing, and the galloping rhythm of the finale had tremendous élan and freedom. Nothing impeded its headlong course to a smashing finish.

Schubert's 20-minute Fantasia in C, Op. 159, is a relatively little-played work of considerable substance. It consists of a rustling Andante introduction, an Allegretto, a set of variations on the song "Sei mir gegrüßt", a brief return to the introduction, and a final Allegro vivace variation. Only the Allegretto had a little too much of the busier sort of passage-work, to take effect after the "Kreutzer"; the rest was sheer lyric beauty, ingratiatingly projected. Certainly these particular variations are nothing to put beside "Die Forelle" and "Tod und das Mädchen", but they are lovely all the same, and Messrs. Stern and Zakin wove them with the same loving care they applied to Beethoven's.

Old-fashioned filler matter predominated in the balance of the program, from the opening standard, modern version of Vivaldi's Chaconne, to Kreisler's arrangement of the Mozart

Rondo in G, Press's arrangement of Rachmaninoff's "Vocalise", and Ravel's "Tzigane". The encores were Brahms's C minor Sonatensatz and a Schumann Intermezzo. —J.D.

Beaux Arts Trio of New York

Carnegie Recital Hall, March 26, 2:30 (Debut).—Although the Beaux Arts Trio (not to be confused with the Beaux Arts String Quartet) has been a functioning unit for ten years, and has toured Europe as well as the United States repeatedly, this concert marked its New York debut—and a memorable one it was! Daniel Guilet, violinist; Bernard Greenhouse, cellist; and Menahem Pressler, pianist, have been fired by the ideal of raising the art of trio playing to the highest level possible and they have succeeded.

The trio's performances of the Haydn C major, Ravel A minor, and Mendelssohn C minor (Op. 66) Trios were well-nigh ideal. Although Mr. Pressler supplies the animation and élan, the more self-effacing and introspective members of the trio, Mr. Guilet and Mr. Greenhouse, bring a subtlety of phrasing, a beauty of tone, and their own kind of dominance that blends in well with the piano's more assertive voice. There are also a remarkable give-and-take and a kind of collective sixth sense which anticipates all entrances and exits as well as nuances, and gives their playing freedom and spontaneity. All in all, it was an afternoon of music-making long to be remembered. —R. K.

Paolo Polaro Baritone Josanne Manche Soprano

Carnegie Hall, March 27. (Debut).—Familiar arias from more than a dozen operas were featured during this joint debut recital. Mr. Polaro, who has appeared extensively in concert throughout Europe, sings with ample volume and is knowledgeable about the dramatic requirements of his music. This he demonstrated best in Gerard's Monologue from "Andrea Chenier". In other selections, notably the Canzonetta from "Don Giovanni" and "Non più andrai" from "The Marriage of Figaro", Mr. Polaro's voice lacked both color and finesse.

Miss Manche is a native of Malta. Her voice is rather thin, and she had some trouble with pitch. These limitations were especially evident when she undertook such taxing arias as "Un bel di" from "Madame Butterfly" and Tosca's "Vissi d'arte" by Puccini. Accompanist for both singers was Elisa Ignatieff. —W. L.

Kroll String Quartet

Kaufmann Concert Hall, March 27.—Conductors of the emotional sort, programming a Beethoven and a Tchaikovsky symphony, often seem to regard the former as a sort of preliminary warm-up for the latter. In chamber music, it is apt to be the opposite, owing to Tchaikovsky's relatively mild approach to the chamber media (excepting, of course, his searching Trio in A minor). The Kroll Quartet began with his D Major Quartet, Op. 11, a little stiffly except in its suave reading of the famous Andante cantabile. There really is more excitement in the work than this.

The players did not really open up until the second half of the program, with the third "Rasoumovsky" Quartet in C, Op. 59 No. 3. The slow introduction was finely contoured, the allegro lively, and the Andante con

(Continued on page 44)

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clude Merle Montgomery.

San Francisco.—The San Francisco
Conservatory of Music will hold a
composer's workshop in contempo-
rary music June 20-25.

San Francisco.—The Music and
Arts Institute here recently presented
Ellis Kohs in a lecture on "New
Personalities in Contemporary
Music".

Oberlin, Ohio.—Oberlin College
has been given \$100,000 by the
Kulas Foundation of Cleveland for a
recital hall in the College's new Con-
servatory of Music.

Chicago.—The Chicago Conserva-
tory Creative Arts Center recently
presented a concert of the music of
Leon Stein.

Baltimore, Md.—The Peabody
Conservatory of Music recently heard
Arthur Judson, president emeritus of
Columbia Artists Management, speak
on "What a concert manager can and
cannot do to aid the young musician's
career".

Evanston, Ill.—The Northwestern
University School of Music will pre-
sent an annual award of \$500 for
individual excellence in the art of
oratorio.

Boston, Mass.—The New England
Conservatory of Music has received a
bequest of \$600,000 under the will
of the late Walter W. Naumburg.

Purchase, N. Y.—The Pius X Sum-
mer School of Liturgical Music will
present master classes in Gregorian
Chant by Dom Joseph Gajard, choir-
master of Solesmes, France.

Toronto.—The 22nd Royal Con-
servatory Summer School will run
from July 4-23. Courses in church

music, opera, and theory, as well as
private instruction will be offered.

Urbana, Ill.—The University of
Illinois has announced that Webster
Aitken, pianist, and Roman Toten-
berg, violinist, will be George A. Mil-
ler visiting professors of music for
1960-61.

New Haven, Conn.—Elliott Carter
has been appointed visiting professor
of theory at the Yale School of Music
beginning July 1.

Providence, R. I.—Brown Univer-
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"The Damask Drum" by Alvin S.
Curran, a senior honor student as
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New York, N. Y.—William Knabe
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New York, N. Y.—Recent activi-
ties of Evelyn Hansen, coach and
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Concert, New York Singing Teacher's
Association; and several radio ap-
pearances including concerts at the
Brooklyn Museum. During the last
two seasons, Miss Hansen has ac-
companied and directed more than 35
opera performances for Community
Opera, Inc., in New York. For sev-
eral years she has been the assisting
artist to Paul Swan in his Carnegie
Hall performances. Miss Hansen, a
native of Minneapolis, was a winner
of two scholarships at Fontainebleau
under Isidore Philipp, after which she
remained in Paris for several seasons
of concert work.

New York, N. Y.—Beverly Luria
coloratura soprano, a pupil of Caro-
lina Segnera, is currently appearing
in the Lerner and Loewe musical pro-



Boston University Photo
Bernard Kritzman, left, recently named "Pianist of the Year" in London, shows the Harriet Cohen Medal to his teachers at the Boston University School of Fine and Applied Arts—Jules Wolfers, center, associate professor of piano, and Arthur Fiedler, conductor of the Boston Pops Orchestra and visiting professor of concerto preparation.

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Ozan Marsh To Extend Chautauqua Workshops

Ozan Marsh, head of the piano department of the Chautauqua Summer Festival, for the first time will offer piano workshops and seminars for private teachers, colleges, and musical associations throughout the United States and Canada during the months from September through June. These workshops are designed in the same manner as those at the Chautauqua Summer Festival, Chautauqua, N. Y., where the program has been carried on for some 30 years under the direction of the late Ernest Hutcheson, James Friskin, and, currently, Ozan Marsh.

Mr. Marsh, who appears as concert pianist under the Judson, O'Neill and Judd division of Columbia Artists Management, Inc., is the only artist touring throughout the nation who is directing a major program of such seminars.

Mr. Marsh and his wife, Patricia Benkman, will bring to communities three- or five-day programs offering sessions for private teachers, beginning and advanced students, and music auditors. One or two evenings of each workshop will be devoted to discussions in which teachers describe their own problems and methods.

An interesting addition to the program will be a class for parents to aid their children in music appreciation. Classes will also be offered in which Mr. Marsh will perform and discuss his ideas on interpretation.

A new idea involves teaching by means of a tape recorder. This system will be used for teachers, teacher ensembles, and students from the beginning to the advanced level. Thirty-minute tapes will be made by the teacher and sent with the student's music to Mr. Marsh. In return, the teacher will receive a detailed lesson

Ozan Marsh and his wife, Patricia Benkman



in which sections of their own playing are superimposed on tape along with Mr. Marsh's playing of the same section. In addition, fingerings and pedaling will be marked in the music. Recorded suggestions will be verbal as well as musical. The returned lesson will be of an hour's length and on high-fidelity tape. On direct request, teachers can send in tapes on special problems, either of a pianistic or pedagogical nature.

Mr. Marsh, who received his early training with Emil Sauer and Egon Petri in Europe, has had teaching experience as head of the piano department at Choate School, Jordan Col-

Orchard Parkway, White Plains, New York.

Washington, D. C.—Warner Lawson, dean of Howard University, was honored by the National Symphony and Howard Mitchell with a distinguished service award for his many services to the orchestra.

New York, N. Y.—The New York College of Music, now in its 82nd season, will hold its summer session for six weeks beginning June 20. Leslie Hodgson will continue as summer director.

Amherst, N. Y.—Gabriel Banat, violinist and faculty member of Smith College, was heard as soloist with the Smith Symphony on March 20.

Edinburgh, England.—The 1960 Edinburgh Festival will sponsor master classes which will be in charge of an artist appearing at the Festival. The first week will be offered in violin by Gioconda de Vito; the second in piano by Paul Badura-Skoda; and the third in cello by Enrico Mainardi.

New York, N. Y.—Edwin Hughes will conduct his annual summer master classes for pianists and teachers here from July 4-30. The course will consist of class and private lessons, lectures and recitals, and includes an auditors course. Last summer's classes were attended by pianists from 18 states and Canada. Mr. Hughes will conduct a workshop June 8-10 at the Georgia State College for Women.

Camden, Me.—The Summer Harp

lege of Music, and St. Lawrence University; artist teacher at Lebanon Valley College Conservatory and Manhattan School of Music; concert pianist in residence at Indiana University and Lindenwood College for Women. Miss Benkman, artist teacher on the faculty of the Chautauqua Institution, is a former pupil of Marcel Maas, Harold Bauer, Mr. Petri, and Isabella Vengerova. She and her husband have worked as a teaching combination for many years.

Their two methods of master classes, direct or via tape, will enlarge the availability of professional instruction by established artists.

Colony of America will open its 30th season on June 6 here, under the direction of its founder Carlos Salzedo. Besides individual instruction, there will be special sessions for orchestral harpists and a new course on learning how to take care of regulating the modulating mechanism of the harp.

New York, N. Y.—The summer opera workshop of the Manhattan School of Music will place primary emphasis on acting. The director will be Peter Paul Fuchs.

Lynchburg, Va.—Randolph-Macon Woman's College will hold an Arts Symposium on the Creative Process March 3, 4, and 5. The participants will include the Robert Shaw Chorale, the Jose Limon Dance Company, and Roger Sessions, composer. The Danforth Foundation has given a grant of \$6,450 for this symposium.

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recitals in new york

(Continued from page 41)

moto most eloquent, with beautiful sound by cellist Avron Twerdowsky in both arco and pizzicato solo. After that, it was clear sailing.

In between came Mozart's Quintet in E Flat for horn and strings, K.407, where James Buffington had further warming-up problems of his own, in the more palpable sense provided by his recalcitrant instrument. He began to hit his stride in the Andante, and delivered a ravishing finale, no less so in the real horn cadenza it unexpectedly provides. —J. D.

Robert Gerle Violinist Leopold Mannes Pianist

Mannes College of Music, March 30.—Robert Gerle, violinist, and Leopold Mannes, pianist, were the performers for the first of four faculty recitals in a special series for the benefit of the Music Development Fund at Mannes College.

A large audience gathered in the Recital Hall to hear Locatelli's Sonata in B flat major; Beethoven's Sonata No. 10, in G major, Op. 96; Robert Schumann's "Märchenbilder", Op. 113; and the Debussy Sonata.

Except, possibly, for the Schumann, these were pieces a regular concertgoer hears during the course of a New York season. But Mr. Gerle and Mr. Mannes played them with such engaging freshness and spontaneity, the familiarity in no way detracted from the pleasure of hearing them once more. There is nothing more graceful than the introduction of the Beethoven sonata, nothing more sublime than its entire slow movement. And the seldom heard Schumann pieces are equally lyric.

This was a recital with emphasis on melody. It was also a recital in which the balance between violin and piano remained at all times effective. Mr. Gerle and Mr. Mannes were warmly applauded by their many friends and colleagues. —W. L.

Contemporary Music

Caspar Hall, March 30.—The Contemporary Music Society and the Rockefeller Institute presented a program which fluctuated between music of the highest quality and some which did not even deserve the name of music. It must be honestly admitted by this reviewer that the gurgles and polyphonic hiccupps that constituted much of Alwin Nikolais's "Space Before Witches" and "Choreosonics", and Richard Maxfield's "White and Square", "Cough Music" and "Pastoral Symphony" represented nothing more than disheveled sounds which had little or no relation to the art of music.

After this, the craftsmanship of Paul Hindemith seemed all the more brilliant, when his Three Five-Part Madrigals were excellently sung by the Low Madrigal under the direction of Edward Low. Petrassi's humorous "Nonsense" madrigals were delightful in their musical literalness, while Hal-sey Stevens' "Like as the Culver"; Avery Claffin's "Design for the Atomic Age"; Daniel Pinkham's "Epitaph" and Ned Rorem's "Crabbed Age and Youth" were all good examples of solid contemporary writing.

The first half of the program was devoted to John Bovicchi's compact Short Sonata, Ervin Henning's deriva-

tive Fantasia for violin and harpsichord; Alan Hovhaness' lyric Duet for violin and harpsichord and Daniel Pinkham's Cantilena and Capriccio and his novel Concerto for celesta and harpsichord. The fine soloists were Daniel Pinkham, harpsichord; Robert Brink, violin; and Edward Low, celesta. —R. L.

Abbey Simon Pianist

Carnegie Hall, March 30.—Returning to the local concert scene after a ten-year absence, Abbey Simon played a piano recital that must be numbered among the highlights of the season. Opening with a poetic, if also somewhat mannered, reading of Schumann's "Arabesque", Mr. Simon turned to Chopin's B minor Sonata which, it seems, everybody is doing this season. The trouble here was that Mr. Simon had a way of rounding off his phrases in the cantabiles, though these were beautifully sung on the keyboard, with monotonous sameness. In the tarantella-like Finale, however, the pianist's masterly handling of the instrument, his superb rhythms, the discerning way he thumbed out the melody and kept it singing against a beautifully nuanced background, added up to exceptional Chopin as well as piano playing.

It was in the final half of his program, however, that Mr. Simon revealed himself in his true stature as a virtuoso stemming from the great



Abbey Simon

romantic 19th-century tradition. To find anything comparable to Mr. Simon's performance of the Brahms "Paganini" Variations—he played both books—one has to turn to Wilhelm Backhaus' old Victor recording of the work or recall Joseph Lhevinne's matchless playing of it in his heyday. Like these masters, Mr. Simon made it a musical as well as a technical tour de force. Being ambidextrous, he also did some astonishing things with his left hand, such as taking the sixths in Variation 2 at a dizzy pace with feathery lightness. The beauty of his singing tone in Variation II served but to bring out the inner warmth of the melody.

No less satisfying and astonishing were Mr. Simon's performances of the six Liszt "Paganini" Etudes with which he closed the program. The last of these, in A minor, is also the one Brahms based his Variations on. Mr. Simon played them in the old-fashioned way—with unashamed virtuosity and all the trimmings. —R. K.

dance in new york

Georgian Dance Company Makes American Debut

Fantastic speed, strength, and daring kept the audience shouting with enthusiasm all evening when the Georgian State Dance Company made its American debut at the Metropolitan Opera House on March 20 under the auspices of S. Hurok, as an event in the Cultural Exchange Program between the United States and the Soviet Union. A male group from this company had appeared last summer in the Festival of Russian Music and Dance staged by Mr. Hurok in Madison Square Garden. And the complete company was to move over to the Garden, after this formal debut, for four additional performances on March 27-30.

Fantastic as the feats of the Moiseyev and other Russian companies have been, the male dancers of the Georgian State Company brought a type of spectacular brilliance and sustained physical intensity that seemed the last word. The actual physical vocabulary is not large—nor does the movement have much more than sheer exuberance and joyous virtuosity to offer. But on its own terms, it is simply irresistible.

These men literally hurl themselves upon the stage. They run in place so fast that one can scarcely see their feet and legs, or move at any speed, maintaining this running step. Their bourrees would make many a ballerina green with envy. Most spectacular of all, they dance (in soft boots without built-in supports) on

the half and full toe—performing incredible feats of skill. They think nothing of double air turns, landing on the knees. And they hurtle about the stage on their knees, playing drums and accordions, interspersing turns and other embellishments. They engage in mass sword-play, sparks flying from their blades, with complete disregard of life and limb. In short—they have to be seen to be believed! Costumed in Cossack or Arab style (with cloth headdresses)

Walter Hautzig enjoys a visit with officers of the Meridian (Miss.) Civic Music Association. Standing behind the pianist, left to right, are Sean O'Dowd, Civic representative; Helen Crooks, membership drive chairman; Dr. L. O. Todd, president of the Meridian association; and J. O. Carson, secretary



they make a picturesque and gallant impression.

Whereas electrifying speed and virtuosity are the keynotes of the men's dances, gliding sinuosity and elaborate hand-and-arm gestures characterize the women's dances—which are extremely limited in vocabulary and style. Both in their flowing veils and dresses and in their movement, the oriental influence is everywhere discernible. The able soloist in several works was Nino Ramishvili, one of the artistic directors of the company. She used highly energized arm and head gestures and quick gliding steps in a way that lent considerably more dynamism to women's dances with somewhat anemic movement.

The problem of presenting a whole evening with a company like this is to prevent the program from becoming poverty-stricken—a mere repetition of the same physical tricks and basic patterns to the point of satiety. It cannot be denied that a feeling of repetitiveness—a longing for dancing of greater human content and technical range—set in long before this evening was over. But I should like to single out several outstanding dances—the stately old Round Dance (the "Partsa") that opened the program; the marvelous "Khevsurian Suite", with its sword-play, the Gliding Dance of the women, with its faultless rhythmic control and flow; the amusing "Lelo"—a Georgian ball game full of horseplay and brilliant tricks; and the final "Competition"—which included all the male fireworks. These men of steel and flame encoored this whirlwind exhibition not once but twice! Once again, the Soviet Union has sent us proof that its reserves of dances are as vast and varied as its reserves of oils and minerals.

—Robert Sabin

Graham Sets Season

New York, N. Y.—Martha Graham will present a two-week season at the 54th Street Theatre, April 25 through May 8. "Clytemnestra", Miss Graham's full-evening work, will open the 17-performance season. "Embattled Garden", "Diversion of Angels", "Night Journey", and "Serpaphic Dialogue" will also be seen.

Two new dances, in which Miss Graham will appear, will have their premieres during the first week. One is a dramatic piece on the Alcestis theme, with score by Vivian Fine. The other is in a more abstract vein, with score by Carlos Surinach. Robert Irving will conduct the special orchestra for the engagement.

letters to the editor

Chopin "Forgeries"

To the Editor:
Mr. Stuckenschmidt's informative report [in the March issue] about the recent Hedley-Glinski argument over the Chopin-Potocka correspondence (Chopin Congress in Poland) leaves readers uninformed about some important aspects involved in this dark matter. Like Mr. Hedley, I too own the full transcript of this correspondence (see the *Saturday Review* of Feb. 27). Mr. Hedley's insistence that these letters were composed by Mrs. Czernicka calls for a belief in magic. Certain passages belonging to the hyper-erotic letter were known to the eminent Polish musicologist, Prof. Jozef Reiss, as far back as the early 1900s when he received them from the leading Chopin biographer, Hoesick. Thus, one must accept the fact that these letters existed long before Mrs. Czernicka could possibly have fabricated them—even if that were the case.

Moreover, Mr. Hedley, who for various reasons is highly regarded in Poland, has succeeded in influencing a few Polish authorities about these "forgeries". His major objection concerns inconsistencies regarding the dates: for instance, that Chopin's friend, Dr. A. Hoffmann, could not have visited Chopin with the Polish poet, Norwid, since Hoffmann died before Norwid entered France. Unfortunately in building his case Mr. Hedley employed methods which conflict with the elementary demands of scholarship: he conveniently misinformed the musical world about those "contradictory" dates and, as I suspected from the beginning, he simply shortened Hoffmann's life by some 20 years to make his appearance in late 1840s, in Paris, physically impossible. The true information about

these mysterious dates reached my hands only a week ago and came directly from the grandson of Dr. A. Hoffmann himself. He wrote that his grandfather enjoyed life until 1866!

A scholarly approach? I don't think so. What remains is to trust that at least the Polish scholars, who now decided to re-examine the entire matter, will try to find out more about such strange "contradictions" and finally establish whether they should be attributed to any forgery, or to Mr. Hedley's private tactics.

Jan Holcman
New York, N. Y.

Hungarian Heritage

To the Editor:

As an American of Hungarian heritage, it is with sadness that I read the obituaries of Erno von Dohnanyi, composer and pianist, and of Elizabeth Lang Kecske, harpsichordist, pianist and teacher. May God rest their souls. Once-cultural, over-1,000-year old Hungary gave many distinguished pianists, composers, violinists, painters, sculptors, etc. to this vast world of ours! I am proud of being an American citizen for as long as God wills me to live I shall be loyal to this blessed country of ours, but I am also proud of my Hungarian heritage, as that small country contributed to the culture of the world very much indeed.

Emma Lola Cadle
Detroit, Mich.

Correction

In the February issue of *MUSICAL AMERICA* on page 320, Robert Ackart was erroneously listed as a co-director of the Santa Fe Opera. John O. Crosby is the only director of the company.

obituaries

OTTO ACKERMANN

Berne, Switzerland.—Otto Ackermann, noted concert and opera conductor, died here on March 9, at the age of 52. The Rumanian-born artist, at the age of 15, led a tour of the Royal Opera Company of Bucharest. After finishing his studies in Berlin, Ackermann's professional career started in Düsseldorf. He held the post of opera director in Brno, Czechoslovakia, for many years, before he went to Switzerland where he conducted leading orchestras in Zürich and Berne.

After the war, he was named Generalmusikdirektor in Cologne, a position he held while serving the Stadttheater Berne as operatic chief. He became widely known for his recordings of operas and of a number of Lehar operettas.

IAN WHYTE

Glasgow, Scotland.—One of Scotland's most distinguished composers and conductors, Ian Whyte, music director of the BBC Scottish Orchestra since 1947, died on March 27, aged 59. His compositions included symphonies, a concerto and arrangements of Scottish folk music. His ballet "Donald of the Burthens" was pro-

duced at Covent Garden in 1951, and one of his symphonies was performed at an Edinburgh Festival. He was awarded the OBE in 1952, and in 1958 received an honorary doctorate in music from the University of Edinburgh.

VLADIMIR DROZDOFF

Kings Park, N. Y.—Vladimir Drozdoff, pianist and teacher, died here March 10 at the age of 80. He was educated at the St. Petersburg Conservatory of Music and won the Anton Rubinstein gold medal there as a student. He concertized throughout Europe until 1922 when he settled in the United States to play and teach until his retirement three years ago.

HOMER H. JOHNSON

Cleveland, Ohio.—Homer H. Johnson, father of Theodore Johnson, president of Music Publications Ltd., died here on March 26, at the age 97.

Mr. Johnson was a well-known lawyer and Cleveland's oldest practicing attorney. He was born on a farm in Huron County on June 26, 1862 and educated at Amherst, Oberlin College, and Harvard University. He also taught law at Western Reserve University for 25 years. The

Cleveland Plain Dealer cited Mr. Johnson as a "man of peace, a pioneer in the field; a splendid influence on the two communities in which he lived. He will long be remembered for the fine qualities of his character and his life".

Together with Miss Johnson, Mr. Johnson is survived by a son, Philip Johnson, well-known New York architect, and another daughter, Mrs. John Dempsey, Bratenahl, Ohio.

LULA C. NAFF

Nashville, Tenn.—Lula C. Naff, for 51 years manager of the Ryman Auditorium in Nashville, Tenn., and one of the last of a colorful school of woman impresarios, died in her sleep in her Nashville home, March 5, three days after her 85th birthday.

Mrs. Naff was the archetype of the spunky, shrewd sharp-tongued widows who dominated the concert business in many road cities until recent times. She once mortgaged her home to engage John McCormack for a concert. She sold her tickets from a show box, sometimes in the box office, sometimes on the streets of Nashville.

There was never any problem for company managers "counting up" in Nashville. Mrs. Naff simply turned the entire receipts over to them to check and take their proper share.

Mrs. Naff befriended many young people. Francis Robinson, present assistant manager of the Metropolitan Opera, made his bow in the theatre as her head usher while attending Vanderbilt University.

FRANCES McCOLLIN

Philadelphia.—Frances McCollin, composer and lecturer, died here Feb. 26 at the age of 67. Miss McCollin had won 21 national prizes for composition. As a lecturer, she was well known for a weekly series, "Philadelphia Orchestra Talks". She was a member of the American Society of Composers, Authors, and Publishers, and the National Association of American Composers and Conductors. She was also a life member of the National Federation of Music Clubs.

ARMANDO AGNINI

New Orleans, La.—Armando Agnini, stage director of the New Orleans Opera House Association, died March 28 at the age of 75. Born in Naples, Italy, Mr. Agnini was a stage director at the Metropolitan Opera for 17 years. He has also been guest stage director of opera companies in Mexico City, Buenos Aires, Rio de Janeiro, London, Paris, Pittsburgh, Philadelphia, Chicago. He also served in San Francisco for many years.

PARKER O. GRIFFITH

Orange, N. J.—Parker O. Griffith, president and co-founder of the Griffith Piano Company of Newark, died here March 12 at the age of 80. In addition to the manufacturing of instruments, Mr. Griffith directed the Griffith Music Foundation, which sponsored concerts and opera in Newark as well as young people's concerts. The Foundation also made available scholarships for promising students.

RALPH S. PEER

Los Angeles.—Ralph S. Peer, music publisher, died here on Jan. 19. Mr. Peer headed four firms, Southern Music Publishing Company, Peer International, Melody Lane Publications, Inc., and Harris Music Publishing Corporation. He had originally worked for Victor Records as a recording technician. His own publishing organization was begun in 1928.

GIULIA DE LUCA

Rome.—Giulia de Luca, wife and accompanist for her late husband, Giuseppe de Luca, died here Jan. 21 at the age of 69 of cancer. She was born in Rome and graduated from the Santa Cecilia Academy. Her sister, Olympia, was Mr. de Luca's first wife, who died in 1918. Giulia de Luca was married to the singer four years later.

F. H. CHEESWRIGHT

Manhasset, L. I.—Frederick H. Cheeswright, coach and pianist, died here Feb. 14. Mr. Cheeswright was the oldest living graduate of the Yale University School of Music. He was a voice coach at the Metropolitan Opera from 1900-20. He was also active as a concert pianist and arranger for John Philip Sousa.

EVA O. KUBIK

Orlando, Fla.—Eva O. Kubik, concert singer and mother of the American composer Gail Kubik, died here Feb. 23. She traveled extensively through the West and Midwest in the 1930s as a member of the Kubik Ensemble, which also included her sons Gail and Howard. She sang in the 1934-35 Chicago Century of Progress Exhibition.

JEAN BINET

Trelex, Switzerland.—Jean Binet, 67, Swiss composer, former head of the Jaques-Dalcroze New York Rhythmic Institute, died here Feb. 24 following a long illness. Mr. Binet also taught composition at the Cleveland Conservatory.

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(Continued from page 10)

tainly be a valuable, if unintended, by-product of VOA musical activity. Fifty years hence, for example, the researcher could find not only examples of musical performances, but recorded interviews of outstanding musical personalities of our time, for these, too, form a part of VOA programming. And we must not forget, either, the more than 60 15-minute programs of American folk music, including virtually everything from "Songs George Washington Knew" to "Songs of the Nursery" and "Songs of 'Bad Men'".

One of the activities of which the VOA music office is proudest is that of its "Musical Salutes", which have been going on for nine years now, and of which some 70 have been arranged so far. These exchanges of musical greetings take place between cities of the United States and those of foreign countries. Recently, the following pairings have been arranged: Savannah and Montevideo (Uruguay), Indianapolis and Mexico City, Denver and Munich, Miami and Santiago (Chile), Pittsburgh and Saarbrücken (Germany), and Boston and Strasbourg (France).

Concerts in the respective cities are arranged with the reciprocal counterparts in mind, programs are devised to include (if possible) representative compositions of the two countries involved, and the performances are recorded along with intermission greetings from mayors of the cities and those of the appropriate consular and/or ambassadorial representatives of the participating nations. Civic organizations are urged to take part in the activities related to the event, luncheons and receptions are held, and a general exchange of information is encouraged. Finally, there are exchanges of taped musical performances and ceremonies between the paired cities. To date, Indianapolis, for example, has participated in friendly musical salutes to Helsinki, Seoul, Tokyo, Taipei, Lisbon, Tel Aviv, and Mexico City over a seven-year period, and other cities, too, have saluted more than one foreign counterpart each over the years. The mere fact that orchestras and cities are willing to repeat the undertaking year after year indicates that it is felt to be worth the effort involved.

Within the past few weeks, the Voice of America has seen the completion of splendidly-equipped television studios in its quarters in the Health, Education, and Welfare Building in Washington. Already, the music office is making plans to add television programs to its list of presentations, and these, of course, will have the advantage of familiarizing foreign people with the looks as well as the sounds of American musicians at work. Just how ambitious these televised programs will be allowed to become is not yet known. This could be the time to introduce American opera and American dance to a world-wide public. On the other hand, it could merely provide the means of photographing the performers whose products are publicized on "Music U. S. A." and Martin Block's "Make Believe Ballroom".

If high-echelon VOA officials can bring themselves to pay a bit more attention to cultivated people of the world—who exist everywhere and who exert great influence on the thinking of those about them—the Voice of America as a whole will begin to reconsider its prevailing music practices at once. Does it make sense, after all, for the United States to ship our finest orchestras all over the globe at costs of hundreds of thousands of dollars when "Music U. S. A." continues daily to represent us with nothing but Tin Pan Alley banalities in the furthest reaches of the world?

I, for one, think it does not.

New Music Calendars

Washington, D. C. — The President's Music Committee of the People-to-People program has announced publication of its second International Music Calendar, which covers 5,262 events in 798 cities in 96 countries around the world. This does not include music events in the United States, which the President's Music Committee list in a separate publication.

The International Music Calendar is available from the non-profit President's Music Committee, 734 Jackson Place N. W., Washington 6, D. C., for \$1.00 postpaid. Also available from the same office is the Calendar of Musical Activities in the United States for the 1959-60 concert season, containing listings of over 6,000 events in 580 cities throughout the United States. Price: \$1.00.

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1960-61

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Pianist

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Baritone, Metropolitan Opera

NAN MERRIMAN

Mezzo, San Francisco & Glyndebourne Operas

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Violinist

VRONSKY & BABIN

Premier Duo-Pianists

LAWRENCE WINTERS

Baritone, San Francisco Opera

ZVI ZEITLIN

Violinist

The FESTIVAL Quartet

VICTOR BABIN, SZYMON GOLDBERG,
WILLIAM PRIMROSE, NIKOLAI GRAUDAN

The PAGANINI Quartet

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Robert Rudié, Conductor

NEW DANISH QUARTET

ARNE SVENDSEN, PALLE HEICHELHANN,
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Following Yi-Kwei Sze's recital for the Prescott (Ariz.) Community Concert Association, the Chinese bass is seen second from left with (left to right) John Challenger, his accompanist; Mrs. Milton Heimick, who first encouraged Mr. Sze to come to America; and Charles E. McDaniel, president of the Association

The Barber of Seville

Gianna d'Angelo a Delight

Hartford, Conn.—Gianna D'Angelo received a tremendous ovation from opera-lovers here when she made her Eastern debut in the Connecticut Opera production of Rossini's "The Barber of Seville" on March 5.

Even in the company of such seasoned artists as Cesare Valletti and Igor Gorin it was clearly and unmistakably a triumph for Miss D'Angelo, whose coloratura technique and perfectly produced tone were a delight. This American soprano is not only lovely to look at but a talented actress. It was a gala homecoming for Miss D'Angelo, who grew up in nearby Bristol but who has built her

reputation in Italian opera houses.

Cesare Valletti was in top form in his first-act arias and spun out some beautiful tones. His youthful appearance made him a most credible Count.

Igor Gorin was somewhat of a disappointment. His acting lacked spontaneity and his vocalism the sparkle that this role demands. The popular "Largo al factotum" was his best singing of the evening.

Lawrence Davidson's Bartolo was a wonderfully droll characterization. Playing against the towering Basilio of Joseph Contreras, he inspired many a hearty guffaw.

Arlena Manchester, a local singer, made a good impression as Bertha, and Spelios Constantine was the Fiorello. Anton Guadagno elicited a joyous performance from the orchestra.

—George W. Stowe

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